

issue 14
free fanzine
since 2003
insrecords
supporting underground punk

november 2012





out november 2012
 tns025: støj snak - songs
 about beliefs
 singer/screamer project from mighty
 midgets guitarist. for fans of
 acoustic against me. (7" vinyl)

tns026: kollapse
 collectively released atmospheric
 and heavy hardcore from denmark.
 think early refused. (10" vinyl)

revenge of the psychotronic man - shattered dreams parkway

15 tracks of stupidly fast punk
 for fans of zeke, kid dynamite
 and the steal. (cd/12" vinyl)

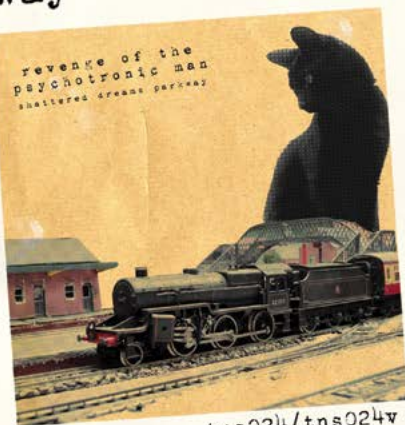
"Thought provoking, forward thinking and
 doused with intensity... An incredible
 album." Louder Than War

"Super fast, furious, frantic and to add
 another couple of fs to the party...it's
 fucking fantastic." Lights Go Out

"Sub-fucking-lime."
 One Way Ticket To Cubesville

"How good? Fucking good! That's how good.
 So enjoyable on so many levels." Issue

"Everything you want in hardcore thrash
 punk." Leeds Music



tns024/tns024v

tns022: bootscraper - s/t
 second full length album from leeds
 aggro-folk band mixing country,
 eastern, punk and folk (cd)

tns023: faintest idea -
 the voice of treason
 2 tone ska mixed with fast paced
 street punk from norfolk,
 for fans of the filaments (cd)

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 from a host of
 independent labels
 and bands visit
tnsrecords.co.uk



issue14

Welcome to issue 14 of TNSrecords fanzine. This one really
 has been a long time coming. However, to make up for that it is
 the biggest issue yet and it has lots of new contributors, which
 is always nice and is much appreciated.

We have loads of new releases for you and we've interviewed
 most of the bands involved with those. You can see our most
 recent releases in the advert to your left. We didn't interview
 Revenge... I'm in them so that would just be weird, but you can
 hear what the other bands have to say later on.

We have also, as always, chatted to some bands, labels,
 distros and fanzines who are not directly related to TNS. And
 obviously we have a series of columns and reviews for you to
 check out from a range of different people.

Our three most recent releases have all been available on
 vinyl and have also been collectively released. It's great to
 be working with some really amazing labels so check out
 5FeetUnder (Denmark), Entes Anomicos (Germany), Boss
 Tuneage (UK), DeadLamb (Ireland) and Pumpkin (UK) and
 grab some of their releases.

Personally vinyl is my favourite format, but at this time we can't
 afford to do everything on record. Hopefully long term, that
 might be an option. We'll see. We're interested to hear your
 thoughts on that.

Anyway, that's enough from me. Enjoy!

Andy

This issue was put together by Mr T,
 Ebo Morrice, Jack Brew, Matt Woods,
 Jono Coot, Mikey Wong, Nathan
 Mallon, Jim Sorrow, Lee Morrissey,
 Dave Allcock, Leo Harvey, Tom
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UPCOMING TNS GIGS

Thursday 6th December - Kraak Gallery
 (Stevenson Square, Manchester)

Sounds Of Swami, Epic Problem, The
 Franceens, Black Dynamite, A Victory At
 Sea (7pm £5)

Saturday 12th January - Kraak Gallery

TNS Beach Party
 Stand Out Riot, Bootscraper, Revenge Of
 The Psychotronic Man, Wonk Unit, War
 Party (7.30pm £5)

Saturday 23rd March - Kraak Gallery

The TNS All-Dayer
 Info tba

kraak.co tnsrecords.co.uk

For a comprehensive list of
 gigs in Manchester, check out
 this fantastic new resource:
punkgigsmanchester.co.uk

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The opinions in these columns are those of the author. The reason we print these is not as an attempt to tell people what we think they should believe, but to arouse debate and discussion. Some of you will disagree with what is written here, some will agree with elements, but not all. What is most important is that we all do try and think and to ask questions. Hopefully some of this will be thought provoking for you.



HELP FUND THIS ZINE

Every issue of this zine operates at a loss. We are very lucky to be able to part fund it through adverts and we'd like to say a huge thanks to all who have advertised. After the advert money is taken into consideration we estimate that each zine costs us around 30p. If you feel you would like to help us to keep it free, we have put a donate button on our website. Thanks so much to all who have done this so far. However small the amount, it all helps. Here is the link: <http://www.tnsrecords.co.uk/site2/fanzine/issues/latest-issue.html>

PDF versions of all back issues can also be found in the fanzine section of our website. We used to post the zine out to our postal mailing list for free but postage costs mean we've had to stop this, so if you are reading this online and want a paper copy, you can now order one from the webstore for the price of a stamp and an envelope. Thanks in advance for your support. It is massively appreciated.

Mr T Talks Shite

This week it's come out that HMV have decided that all their staff can't show tattoos when working. Now is there a more crazy move from a store that, as far as I was aware, was already not doing as well as it could profit wise.

But when you think about it, is it really all that surprising? HMV used to be one of the main record stores around. You could go in there, browse through various displays of CDs all in their relevant genres and also they used to stock vinyl. These days you walk into a HMV and the CDs are tucked away somewhere. The most prominent are the computers games, the DVDs and the Blu-Rays. And not forgetting the huge tables they have with iPads and all those other state of the art products.

If you want something a bit more away from the generic X Factor bollocks, you'll probably find all they can offer is ordering it in, maybe in a couple of weeks.

So now by introducing a staff dress code, all they seem to be doing is finding yet another way to alienate themselves from

many music fans. How will this work with staff who are already there with tattoos and piercings? Yes tattoos might be covered up by long sleeves... but knowing HMV they'll go and give staff short sleeve shirts, just to make it an issue.

I've not been a fan of HMV for a long time. Once a year I end up getting a gift card for my birthday and trying to spend that is hard enough. They never have music I like, so I generally end up blowing it on some shitty titled horror movies. If I want my music I would much rather buy it direct from the band, the labels, an independent shop or via a DIY distributor. These are the people that are doing it for the love of the music, not for the money. The sort of place where every single sale makes a difference to them. I know where I'd much rather part with my cash.

Oh and to close out, the whole HMV thing... These days many people choose to have piercings or tattoos, it's their choice, they can do what they like. It's just more proof that a company can be so very out of touch with society... Fuck HMV!
Mr. T – Lights Go Out Zine
(www.lightsgoout.co.uk)



The Cost Of Punk To Come

This issue I've decided to write two articles, which are linked incredibly loosely by the theme of education. This was inspired by the superb recent edition of One Way Ticket To Cubesville fanzine, which was an education special.

The first thing I wanted to discuss was how money inevitably affects the underground punk scene and how we combat this.

Running a DIY label can be an expensive business. I've lost count of the amount of times I've had to explain that I do this alongside a full time job and that in reality it is a glorified and incredibly time consuming hobby. I sometimes think people think I'm bullshitting when I say that we don't make a penny out of this. We work with a lot of labels who are run with similar principles who will tell you the same.

People who run small labels will unanimously tell you that the amount of music they actually sell and their audiences' perception of how much they are selling is vastly different. People think that others are buying from the labels and often don't buy themselves, believing that the labels are OK without their support. However, this article isn't wholly going to be about the importance of supporting small labels, which obviously I have a vested interest in. There is more to it than that. That said, for TNS to keep going we do need your support. We are very lucky to have a number of people who buy our releases, which we appreciate very much and who enable us to keep releasing music.

I wanted to write about an incident which occurred recently. A label we sometimes swap stock with, 'Disconnect, Disconnect', released a new

album. The album has sold 40 physical copies to date. It is available for full streaming and is receiving lots of positive response. John from the label is aware of a site for sharing music (which he'd prefer not to disclose the name of). He saw that the release was getting lots of attention so enquired how many times the release had been downloaded (illegally). To his dismay he learnt that it was more than 1300 times.

As someone who co-runs a label myself, I could totally understand how crushing this is. People obviously like the release. They were talking about it positively and had heard it before downloading, but did not feel the need to buy a copy, which would support both the band they like and the label who brought the music to their attention.

Most small labels are very much into streaming music as a way for people to hear their releases without committing to buying, but downloading, whilst being inevitable, can often seriously jeopardise the possibility of putting out more music. Most labels have extensive sections on their sites with freebies. At TNS we put everything up for free download, once/if we have sold enough of the physical copies, as we want the music to be heard as far and wide as possible and because we want music to be available for everyone. We have an ever growing free section on our site. Other labels put the free digital version up themselves immediately, but these labels do still need to sell some physical copies to cover their costs. You should check out RiotSka, Kill Your Own, Panda Banda, Pumpkin and Community records, amongst many others, for a huge amount of free music, but try to support them by picking up some releases too.

To continue releasing music our releases simply have to break even, so we can't give

everything away for free. We can't expect everyone to be record collectors like ourselves (I hate mp3s. I want the full package with the art and lyrics), but we assumed it went without saying that people realised that it is not free to record an album or to press it and were aware of the costs involved.

Even if you disagree with selling music as a physical format (as someone argued with me recently, stating they would rather all music was free so it should just be released for download and everyone could access it), recording equipment and amplifiers are not free. Someone has to pay for most things somewhere along the line.

I would love a world where music was free and I personally attempt to get music out for as cheap as possible so everyone can enjoy it, but unfortunately the world where it costs nothing is not yet possible.

Obviously illegally downloading from a major label could potentially be seen as an anti-consumer statement, but doing so from a small label is not hitting profits, it is hitting the label owners own money, making the label unsustainable. If you want an analogy, stealing from your local Tesco is never going to be as damaging as stealing from your local independent greengrocer. I'd like to think people with punk ethics wouldn't do the latter.

On a somewhat related level, in a recent interview with the Under The Pavement radio show one of the questions was related to putting on DIY gigs. We were asked if people still tried to sneak into DIY gigs for free or argued about paying in.

I replied that it is a small and ever decreasing minority, but it was still a slight issue for some promoters. I have always just assumed that



people who wanted to go to the gigs realised the costs of putting them on. Bands will very often play for costs, but their petrol costs money, as does PA hire and often room hire and advertising. That's before we even get into issues such as attempting to provide food/drinks for the bands. And obviously being in a band is an expensive business too. Practise rooms, strings and drum skins are not free and most bands I know just write these costs off as personal expenses because they enjoy doing what they do.

Very often the counter argument I hear in favour of downloading stuff for free, or refusing to pay into gigs, is either that someone doesn't agree with the money system or that punk should be against commercialisation. Both of these things strike a chord with me, but the unfortunate and only response to this is that these things do cost money and if someone doesn't pay for them, they simply can't happen. DIY gigs and labels are not commercial ventures or profiteering. There is also no safety net.

If people refuse to pay into these gigs, the promoter or the bands have to take the hit, which I have done many times. If everyone refuses to buy music (that they actually want to listen to) and insist on getting it for free, again the labels and the bands are paying for you to do that straight from their own pockets. It may stop them from making/releasing new music in the future. Sometimes things such as donations can work for gigs and for downloads, but in my experience these can still have similar problems.

As with DIY labels, nearly all DIY gigs are non-profit. I was always under the impression that people realised this and were just being awkward when refusing to pay in. However, recently I've begun to question if this was the case and if people were actually aware of

the wider implications.

On that note, to conclude this article, I have recently been thinking about what we as DIY labels and promoters could do to address these issues and this brought me back to the idea of education. I think that sometimes we are a little too quick to assume that people have actually thought about what goes into putting on gigs and releasing music. Most people who have never done these things won't have ever considered what financial cost goes into making them happen.

Taking an overly aggressive stance is likely to alienate people who have genuinely never thought about these issues and are ultimately people who are into the same music and bands. We are not going to stop the problems completely but by discussing it, hopefully something positive can come. I know that personally I am often reluctant to go on about how much everything costs us, but maybe it's important that we (the promoters, bands and labels) do let people know.

The only way we can make everyone aware is through education and transparency of costs. A sub-culture such as punk rock is surely the perfect place for this and can be a positive force for informing people and explaining how you can still hold anti-commercial values, yet support people who are trying to make a positive impact on our scene. Explaining why it's unfair for someone to get something for free that others have paid for is also important. This very fanzine is surely a good place for me personally to start.

If people still genuinely can't afford to buy new releases or pay to get into gigs, then we need to discuss it. Maybe they could get involved on another level, in return for entry by giving out flyers or something similar. Small labels always

need help with mundane tasks so get involved. There are surely ways we can strive to involve all and alienate none.

Pretty much every DIY label has anti-capitalist values at its core. We obviously started as an alternative to a money-led music industry, but we are unfortunately unable to function without money. Because of our own political beliefs we totally understand that often people do not have money and would never want to make people feel neglected from our music and gigs. This is where honesty and mutual respect comes into play. If you are in this position, contact the relevant people. I'm sure you would find any DIY label or gig promoter incredibly understanding and accommodating.

Obviously music should be for everyone. The small labels and promoters are doing their very best to make things cheaper and to exist outside of commercial values, so that it can hopefully be affordable for all, so it's important to spread the word about this.

Importantly, it is our responsibility to explain to others why releasing an album or putting on a gig costs money and how their support is needed. Without this support the small labels and promoters will go under and that is bad for everyone involved. The DIY scene is incredible and it is hugely important that those who strive to make it better are properly supported, but we need to help people to understand what goes into DIY music. We can't just take it for granted that everybody knows.

Andy

Huge thanks to Matt Martin (Pumpkin), Fran Henderson (Prejudice Me), Tim Bevington (TNS), John (Disconnect, Disconnect) and Chris (RiotSka) for their thoughts and input into this article.

Nihilism

Punk rock oozes protest: it was always more "counter-" than "culture", and has survived because of, not in spite of its magnetic attraction to the politics of resistance. Like so many others I know, my political education started far away from the classroom, listening to bands like the Clash and Propagandhi, devouring lyrics and liner notes. But there are skeletons in this closet, with names like Dexter Fletcher, which testify to the ease with which punk has reconciled itself with consumer capitalism. No amount of repeating the distancing mantra, 'they've sold out' (implying, fallaciously, that we haven't in our own small ways) will keep the closet doors shut. So, in we go.

The connection between punk and anarchism runs deep (more on that next time), but punk has flirted with other ideas. These affairs are usually the product of pluralism: different people bringing different angles to a diffuse and eclectic scene, but one went deeper and lasted longer. From its birth, whenever and wherever you trace it, punk bore the traces of nihilism. In the wake of the botched promise of '68, with the collapse of the New Left into something co-opted and compromised, nihilist punk emerged as an antidote to the stale idealism and phony inclusivity of '70s counterculture. Nihilism pushes the rejection of toothless ideals to its logical conclusion: the rejection of the ideal itself. Punk derived its coveted shock factor from exactly this sense that nothing would be safe, nothing left sacred.

But for all its potency, nihilism is deeply problematic as a form of resistance. Not because it questions the point of being for or against anything, but because nihilism is the defining feature of capitalist society. Thatcher's assault on all values except for price, all meaning outside the market, cemented Britain's unnoticed

embrace of nihilism, but the indifference to meaning and ideals is written into modernity at a much deeper level than neoliberal fundamentalism. Modern capitalist society is structured according to a profound disinterest in the realm of ends – the purposes and goals around which human action inescapably revolves. Ends are political, contested, and subjective: they are personal and collective questions simultaneously. Against this, capitalist society obscures and simulates ends through a web of processes and procedures (means). Knowledge – once considered the highest virtue – has been choked by positivism, the proliferation of methodological assumptions, mathematical models and isolated variables. Economics has become so disinterested in its subject matter – human activity – that it knows only numbers: the autistic inhumanity of 'austerity' bears witness to this. Democracy, another once prized end in itself, has slid into a nihilistic mockery of its own concept: so long as the process is observed, so long as you vote, neither the existence of any meaningful choice, nor the outcomes of government, are considered political. The blurring of the line between political participation and interactive entertainment is the latest symptom of this farce.

Beneath the decay of once vaunted ideals is a single abstraction that we rehearse every day: the commodity. In order for things to have a monetary value, their physical, sensuous properties must be ignored, their usefulness for real, concrete individuals abstracted away. In the magical world of commodities, anything can be substituted for anything else: we calculate the value of homes in the same terms as the value of biscuits. The two things appear as only quantitatively different. Within this conception of value – the very heart of capitalism – is a profound nihilism: the value that individuals place on things in themselves is meaningless. Only the process of market

– an inhuman, unconscious, process whose only goal is its own intensification – can confer value. If that means food costs more than poor people can afford, so be it. It is this indifference that defines capitalism; the same indifference that punk flirts with when it revels in the apparent audacity of nihilism. This is why capitalism has achieved what nihilists could only dream of: the killing of Gods, the destruction of tradition and the dissolution of morality. Nihilism prohibits any discussion of what should be, and discounts what could be as meaningless speculation. It pokes out our eyes, it pacifies and desensitises us. Inescapably, nihilism – the ultimate no – becomes tacit acceptance, becomes yes. Nihilism can no longer be considered radical: it is the very essence of an obscene system.

There's no going back though. Any simple reaffirmation of earlier values – truth, faith, humanity, liberty – sounds archaic and faintly ridiculous, not least given the complicity of these words in centuries of colonialism and violence. Any resistance, any counterculture that lives up to the name, must instead be based on a different practice. It must resurrect what nihilism silences: discussion, debate, deliberation. Not discussion for its own sake, as that would again confuse the means for the end, but discussion as a space for us to decide, consciously and collectively, what kind of world we want to live in. What ends are worth fighting for.

An angry nihilist is a fraud, one way or the other, and punk without anger is a sorry sight: American idiot, the fucking musical for fuck's sake. If punk means anything to you, it's time we started talking: because unless we say what this legacy means to us, then John Lydon and Green Day will speak for us.

Tom Houseman

"Pretty much every DIY label has anti-capitalist values at its core."

Updates for the Mad

Thinking is dangerous, and saying what ya think is throat slit time. I remember days when ya could say it how it was and nobody really gave a dogs bollock, because talking was normal. Fast forward to 2012- nobody talks no more but mild tones often exit gob holes communicating shrunk down hollow howls with smiles, brand coffee in hand and street wear made by some poor Indian child 14 hours a day, while most allow it and consume like a McFuckoff. But hey kids, 'it's all the rage darlings!' You know, that not talking thing, not saying words no more. I may be sued by one of them no win firms and have to borrow money from a legal loan shark company because wages are now monthly and that ain't good for no humanoid, but hey ho and all that malarkey because at least I still have some power to piss people off. Not that I want to, I would suggest they piss themselves off because they 'believe' and I don't. Imagine if the world was an orange, the peel came off, after a

few days (and lairy nights) it started to rot, a cat sniffed it and rejected it and then it was put in the little green food bin to be collected on Monday morning by a 17 year old lad who hates his first jobby job and just throws the orange (and other rot and insects) into his big, big, bin. Well that is the world, a fucking mouldy orange in a daft lads bin and the insects don't understand us no more because we do not communicate words. We let abuse go on worldwide, at home on our doorsteps, and the likes of Saville don't care either way, 'cos he is dead. Why should we care? Another smart distraction while negative political changes race under his rotting tracksuit. Do you believe in words? Do words still exist? Do we even dare bark them? Never mind the spin of the day, story of the week, governments of the Westworld are fucking raping our bum holes as we don't speak words. They are turning us, twisting us, and making us into criminals by no fault of our own. They are taking everything and yet we still believe. They are turning young minds into X-soup, killing the hard labour of our own mothers and fathers while

calling us all work shy scum, workhousing the ill, slave labouring those who want and worked towards the promised 'better'. Anyway, I want to be famous. I want because I can. I told my work program advisor and she smiled a dead smile, 'Look mammy, can I go to the music academy', 'can I be one of them ball kicker fairies?'. No, get in ya pissing call centre job and shut ya chops, never ask for the toilet, repeat non words from your nothing non beating heart, and stitch your eyes shut. Good, you made it. Big society = big con. Same old same, different day, life drains away, hey, hey, hey, but we have nothing to say (out loud) just in case somebody hears us.

I suppose most of you lot reading do speak words, but may I suggest we start shouting? We are losing and Mad Max 4 is coming. . .

Welcome to planet mouldy orange. You are dead.

All the love from my citrus, and I know you cannot afford to buy my beer.

X JIM SORROW X



TNS London

In September we put on an all-dayer in London. To cut a long story short our coach from Manchester (which we'd paid for up front) was cancelled the night before the gig leaving us without transport for most of the bands and a big group of people who wanted to attend. Without going into how disgusted we are about how we were treated by the coach company, we'd like to take this opportunity to say a huge, huge thanks to every single person who helped ensure that the gig still happened. Things like this make me realise how lucky we are to be part of such an amazing community. All the band members who sacrificed their day on the booze to drive down to the gig are absolute stars. We'd like to especially thank Teddy and Lucy for driving the two seven seaters we managed to hire last minute. Your efforts were way beyond what anyone could have hoped for or expected and we appreciate it so much. We'd also like to thank Leo, Andy, Chris and Phil in London for their help. Most of the bands played at a loss to ensure that this wasn't cancelled and we apologise for that and thank you all for still playing. Massive apologies also to the amazing Roughneck Riot who we were unable to get to London. And sorry to anyone I have missed who helped out. It's incredible that the gig still happened and the way everyone worked together was so humbling to see. I think everyone enjoyed the day in the end and hopefully next time, things won't be quite so traumatic.

Andy and Bev

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“Ultimately it is not the prejudice we need to tackle; it is the fountain from which it springs.” Owen Jones

Recently I have had two incidents when I have got into drunken arguments with racists. One was on a late night tram and another in a chip shop. I still think I won the chip shop battle, although it did end with me being told repeatedly that I was scum because I was not a racist. Thankfully most observers thought that the man who was being racist was the scum, but I did make a fairly sharp exit as he and his mates started to get aggressive and I realised I would probably get my arse kicked quite severely as a pacifist in a three-on-one fight situation.

I also think I/we (with the help of Kally and Natalie) fairly comprehensively won the battle of the tram, but unfortunately the men we argued with were too stupid and bigoted to even realise that they were being made to look stupid and bigoted. I should start by saying that we are not going to win them all.

After both of these incidents I thought about why I'd allowed myself to get into these arguments and what I'd hoped to achieve. I know that some of my friends would probably have not continued the discussions, dismissing the men as ignorant and not giving them the time of day, or the platform to spout their shite. I have other friends who would quite justifiably want to fight them.

I can't be getting into fights. I would lose my job if I got arrested, but I also find it impossible to walk away. Deep down I feel like I can get them to change their opinions or at least question them by discussing it. I may well be wrong and a chip shop at 2am is not necessarily the best place to start changing the world, but I guess when I analyse my actions, I thought that by presenting them with actual facts or alternative opinions they may never have

heard before, something could change.

The Owen Jones quote above (author of the book *Chavs*, which is well worth a read) really strikes a chord with me. Is every racist automatically going to be prejudiced their whole life or do they hold these views due to external factors? Surely it's the latter in most cases and therefore it must be possible to alter their views through education. Surely that is a better scenario than beating it out of them, as appealing as that option may sound. A battered racist is still at the end of the day a racist, albeit one with their tail between their legs. If anything they will show more hostility after a beating.

Changing someones views by opening their eyes to a different way of understanding the world has to be a better, although probably more difficult battle to win.

There are lots and lots of reasons why people are susceptible to prejudice against other groups of people, whether that be to do with race, gender, sexual orientation or many other things and it is vitally important to challenge these views.

The problem is enhanced by the right wing media and some politicians. We need to be aware that some people have been persuaded to have these blinkered views by the likes of the BNP and the EDL, and make sure we are there to present the counter arguments in as many ways as possible. We can't fight everyone. We need to get to the root of the problem.

I'll leave you with a short story of an incident at work, which perhaps highlights my point. I work in a college and after a conversation about immigration between three students a few years back, which I considered to be

racist (because it was) my first instinct was to put them through the college disciplinary procedures. But I'll never be a disciplinarian so I chose to take a different approach and discuss where those opinions had come from and why.

After explaining why I felt those opinions were wrong I asked them to think about it overnight and discuss it again the following day. The best result was the boy who was mortified by what he had said and had simply not thought about how wrong what he was saying was and promised to think before speaking in future. The next best result was the girl who said she didn't fully agree with everything I'd said but realised that her opinions were not really race related and said she would read some of the things I suggested and inform herself before making further comment. The third very reluctantly apologised. Again, we can't win them all, but I always feel that was the right way to have handled the situation. Another boy who simply overheard the discussion later told me what I had said had changed his viewpoint. We can't forget about the people who aren't vocal about their views.

Ultimately the best way of tackling prejudice is by different groups of people living, working and socialising together. If people experience different cultures they will hopefully realise the huge positives of a culturally diverse society.

I'm aware that it's a hard battle, but we have to remember that an insular approach won't solve anything. We have a responsibility to tackle all prejudice and using education to challenge the root of the problem is surely the way forward.

Andy

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Producing a sound, which mixes elements of country, folk, punk and much, much more, Bootscreaper recently released their second album on TNS. I talked to vocalist and guitarist, Tim Loud about the new release.

(TNS) Can you tell us about the new album please? How has it developed from 'Country And Eastern'?

BS) The new album has definitely got a more together sound about it. As the title of the last one might suggest it was us trying out different styles and seeing what fits whereas this one I feel sees us honing our sound into one which is instantly recognisable as being ours.

That's not to suggest we're going through the motions or anything like that. We're still always trying to work as many different styles and influences into our songs as we can but there is more of a cohesive nature about the tracks here.

(TNS) How does your song-writing process work? Do you tend to write full songs and then teach the rest of the band or do you write collectively? You combine so many different sounds from different genres. Is this always intentional or does it happen through jamming?

BS) There are different ways that we work really. I usually bash out a chord structure, lyrics and occasionally a melody line and then present it to the band to see how they can embellish

on that. I'm not as well trained as a lot of the band so they'll almost definitely do a better job of writing their parts than I could do.

Conversely, Cass has more of a compositional approach to his in that he has ideas of how he wants each part to sound and so there's a lot more direction to it as far as he's concerned. I think that's fairly evident in the way his songs come out.

Our Joel has even done a song for this album, "Resurrection Men" which he had fully written and recorded by himself. We did a bit of tweaking on a few bits just to work in all the instruments and harmonies but we're hoping he'll do a lot more now he's bust his cherry so to speak, as it's definitely a stand out track of the album and our live set now.

(TNS) You use a variety of different instruments. How important is it for you to make an 'authentic' sound and how did you decide which instruments were needed?

BS) It might seem like it was orchestrated quite carefully but it really wasn't. The band started out with me and Bonday doing some acoustic duo stuff on guitars then Cass bought a Banjo on a whim, Joel slipped in that he had an accordion he could play (as you do). Bonday then decided to get a mandolin and we got Camel on bass and Fraz just to do some basic percussion. Initially but subsequently he's moved onto full kit as the music progressed from bluegrass and country to what it is today.

We also have a percussionist, Luke Howell, who plays with us and that really helps to liven things up and add more emphasis to the rhythm side of certain songs.

We're hoping on the next album (which we've already started writing) to get some extra instruments on just to fatten up the sound and keep things interesting. I'd like to do a tune with a string-quartet and I think Cass is fairly keen to work in some choral stuff.

(TNS) Can you tell us what inspires you lyrically?

BS) For me I write about a few different things it's usually stuff that's happened to me, feelings and that shite and the subject matter can meander somewhat around a general theme. I have written lyrics based on stories as well though. "Orphan Sailor" is based on Moby Dick and there's one or two on the new stuff I'm writing which are more story based.

I think Cass' songs are more firmly based in concepts and specific things or stories, "Who Are You" is about the church, as is "Thieves Anthem", but that works in aspects of political goings on as well. "Spitshine Joe" is a tale he made up I think. He's better than me in that respect I think, in that his songs have a definite theme and the music and lyrics reflect that. Joel got his from a "Horrible Histories Book".

Again I think if you can make out what we're saying it's fairly evident when you have a listen to it all what we're driving at.

(TNS) Due to the versatility of your sound you get to play a huge variety of different types of gigs. Do you feel equally as comfortable on a punk gig as you do on a folk lineup? Is it a positive thing for you that you are difficult to pigeonhole?

BS) Without wanting to sound too big headed I think there's a versatility about us that means we can keep almost any audience entertained.

"Punk doesn't necessarily have to be an image, or how long your guitar strap is, or what sound you're producing. It's about the way you act and your attitude towards how you get things done."

We've had people from all walks of life at our gigs and we generally tend to get a decent reception from them all. It's often more fun to play to punk crowds as we can whip out the fast and aggressive tunes and they get involved a bit more, but if we play to a more "discerning" audience we have some softer stuff we can play too.

(TNS) You've talked to me in the past about how you see punk as an ethos rather than a sound. Could you perhaps elaborate on this idea for readers?

BS) This isn't my idea, I am paraphrasing, but I heard someone say it once and it really resonated with me. Punk doesn't necessarily have to be an image, or how long your guitar strap is, or what sound you're producing. It's about the way you act and your attitude towards how you get things done.

You only have to look at the TNS roster to see that punk can encapsulate all walks of life. There are bands playing music ranging from acoustic to drum and bass on sale in your webstore, all of which still comes under the broad umbrella of punk. Some of the artists are estate agents, teachers, some work in coffee shops or whatever. They're all united by a love of music and they all help each other out with gigs up and down the country and help to keep what is a vibrant and varied national scene going off their own backs and largely at their own expense.

To me that's more important than how you look and how you sound. People will always categorise things as it helps to help you understand it, but I don't think punk is anything that can be narrowed down that much.

(TNS) And finally, what do you have planned for the next year or so?

BS) We hit a few festivals this year and we're hoping to get a lot more next year. We're planning a UK and mainland europe tour for April as well so hopefully that'll work out.

We have started rehearsing tunes for the new album but we're in no rush to get that out now, when it's ready it's ready. Other than that just hoping to continue gigging and growing our fan base.

The self titled new album is available now from www.tnsrecords.co.uk and can be ordered through all good record stores.

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We were lucky enough to catch the first ever ZDA gig in the Netherlands last year and have been in touch ever since. Their new EP is highly recommended and we are very much looking forward to seeing them play in the UK next year.

(TNS) Can you introduce the band?
ZDA) Zwaar D'r Aan or ZDA are a Dutch punk band from Naaldwijk. The name stands for "On Everything".

(TNS) When did you form?

ZDA) The band was formed in the first months of 2012, and our first gig was in April at The Flaterheek in Naaldwijk with Revenge of the Psychotronic Man and Disturbance. We've been at it ever since.

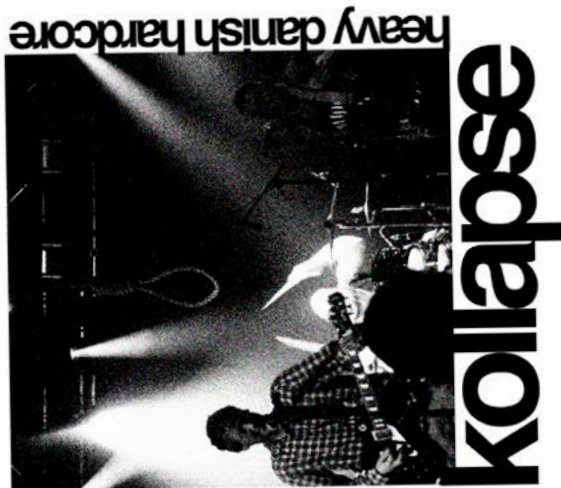
(TNS) Can you describe your sound?

ZDA) The music is unmistakably influenced by Dutch punk bands such as Antidote, Disturbance, and De Bakkersboys, but also by bands we have come across playing gigs, including Hated til Proven and Revenge of the Psychotronic Man. We are also influenced by the golden oldies like Dead Kennedy's. The music is like a full speed train on collision course, with some swinging ska breaks. We don't take ourselves too seriously. The lyrics are about drinking, drugs, partying and local politics.

You can stream or download the recent demo for free at www.soundcloud.com/zda-punk
Booking contacts are through www.zdapunk@hotmail.com or check out the facebook page at www.facebook.com/zdapunk



12



TNS are helping to collectively release two vinyls for Danish acts, who are both offshoots of the amazing Mighty Midgets, but couldn't sound more different. On the heavy side of the spectrum we have Kollapse. Here is what vocalist and guitarist Troels had to say about his new project.

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(TNS) What influenced you to start the band? You also do vocals for Mighty Midgets. How do you balance the two bands? Are the other members of Kollapse in other bands? Musically Kollapse is much heavier than Mighty Midgets. Has it been a long term ambition to do something like this?

Troels) Thomas and me talked about starting a new band after our old band Still Around became obsolete. We are both huge fans of heavy music (not in the sense of crappy heavy metal, but really heavy music with feelings and passion, where you can feel the resentment, frustration and anger displayed in the people singing the songs). Bands like Minor Threat, Modern Life is War, Rise and Fall and Have Heart. We asked our friend Peter to join the band and somehow, after rehearsing, we ended up sounding like a mix between Unsane, Lack, Swans, Breach, Refused and other name-dropping bands. It is a bit more slow, dark, brutal and atmospheric than we intended. It has still got a sense of melody, I guess.

My personal reason for

“Our band is a direct consequence of routinely banging our heads against society's suffocating walls and not wanting to give in to the concept of being spokes in the post industrial machine.”

starting this band was to play more shows than we, in Mighty Midgets, had in the previous years, because of work, everyday life and people having kids. My girlfriend just got pregnant so there goes my incitement for starting the band. But we are still going strong in the band and hopefully we will do so for years to come.

Peter behind the drums is playing in one of the best bands (arguably, the most talented band) in our hometown, Aedra. They play a (mostly) instrumental kind of metal with riff-age beyond belief. Check them out at www.edra-music.com/.

Playing in Kollapse has been a change of music genre, obviously, but also a change of how to do things than I have been used to in Mighty Midgets. However, I am really pleased with the result.

(TNS) You also run 5FeetUnder Records. How important are DIY labels such as yours to the music scene? Do you feel that releasing your own music is advantageous to your own bands?

Troels) DIY labels are essential to bands, no matter what kind of genre you play. PERIOD! (If you agree, skip this next part and if you want an elaborated version of my answer read the next part).

DIY labels are the foundation of most bands. You need to have a platform when starting out, and someone to spread the word about your band. For example, my other band Mighty Midgets teamed up with TNS Records and suddenly some guy in Nottingham had a huge hand made patch with our band logo on his jacket and apparently liked our band, even though we never met him nor played in his city. All the thanks for this one guy's interest in our band should go to TNS for promoting our band in their region of Europe. We could never had done that ourselves. And this basically shows how the so-called music industry works on all levels. In front of my computer I can only do sporadic things to promote my band, but together we can do so much.

(TNS) What influences Kollapse musically? How does your song-writing process work? Do the tunes

come from jamming? They seem to have that sort of feel to them.

Troels) We are certainly jamming most of our songs, but sometimes someone has got a riff or some lyrics that we turn into a song. Musically and lyrically we listen to a lot of different bands and we like everything with a heart. But in general our band is a direct consequence of routinely banging our heads against society's suffocating walls and not wanting to give in to the concept of being spokes in the post industrial machine. We feel like everyday life is a means with no end in sight for dealing with personal issues, like families disintegrating, loved ones struggling with disease and a deep feeling of frustration towards living in a supposedly civilized part of the world, where capital, apathy, consumerism and murder is the norm.

Kollapse is the sound of three men struggling to cope as the capitalist machine keeps on grinding. We are therefore in some ways the sound of empowerment. Hopefully you are able to hear that on our record, but also during our live shows. And in between we are having a lot of fun, as we are generally content and happy guys who try to have a positive outlook on the world we see even though it is hard sometimes. The part of the record where we are singing in Danish should generally sum up the feeling of positivity that we display.

(TNS) You are only releasing on vinyl. Do you feel that vinyl is a better format for punk/hardcore? It is becoming more popular again. Why do you think this is?

Troels) We are actually also releasing a limited edition of the record on CD (50 copies). Vinyl in general is becoming 'in' again, and I think it is a logical consequence of the present download culture, where a small percentage of the population of the Western world still buys records. That percentage might like the feeling of having the big cover and the needle on the record. It is a more rare and exclusive experience and punk people like to emphasize that they are in the margin of society and have something special and have

something exclusive in common.

(TNS) Do you have plans to tour this release? What else do you have lined up for the band?

Troels) Yeah, we are playing a few shows in Germany and Denmark. To top it off we also have two release parties. One in our hometown of Aalborg and one in the capital of Denmark, Copenhagen.

Hopefully we will also be able to tour more, as we got merch from here to the other side of the room I am sitting in.

The Kollapse vinyl is available from www.tnsrecords.co.uk now.

15 TNSradio is still going out monthly. You can subscribe through iTunes and also listen at www.tnsrecords.co.uk. It's basically idiots talking shit interspersed with awesome music. It's part of the Punk Britannia podcast and is also available on studsandpunks.co.uk and punkrockdemo.com in the USA, so check them out too. If you have any requests, send them to the TNS facebook page or email bev@tnsrecords.co.uk

TNS) Can you please tell us a bit about Støj Snak? You play guitar in Mighty Midgets too and obviously this is quite different to that sound. Was it a long term ambition to play acoustic? Who are your influences?

SN) Støj Snak is a screamer-songwriter project. Live it is just me and a guitar plus occasional support from some of my friends on various instruments when they have time to join me on stage. On recordings it is essentially the same deal but with a few more layers of instruments.

In Danish Støj Snak means 'noise talk' – except the correct spelling is with an ø instead of the ö (ö actually being a German character that represents the same sound as the ø does in Danish – kind of like the vowel in 'bird' or 'word'). The name came up long ago and it is actually the word that came up when older cellphones with a Danish dictionary auto-corrected the word 'punk rock'. I also used it when I played solo stuff in Danish before I was in Mighty Midgets (maybe you can find something hidden deep within the interweb).

Where Mighty Midgets is my hang-out-with-my-best-friends-and-play-music band, Støj Snak is more of a hang-out-with-my-computer-and-record-stuff band. The project was never really meant to be an actual band that plays gigs and stuff, it is really just me recording stuff in my apartment – the way I have been doing for the last ten years or so.

In 2011 Mighty Midgets toured Russia and I got to play acoustic with some street musicians we met while hanging out before a show. This inspired me to record a couple of acoustic songs which would later become the 'Planned Obsolescence' EP. I put the songs on my Soundcloud page and some guys from my local venue heard it and asked if I wanted to warm up for Austin Lucas who was coming to town. First I said 'no' but then thought 'why the hell not?'. So I wrote a few more songs and did some artwork and pressed 'Planned Obsolescence' completely DIY in my apartment so I had something to sell at the show and I was officially a band.

I've been playing acoustic much longer than I have been playing electric – I learned to play on the guitar I still play (which was my father's before me) and write all my songs for both Støj Snak and Mighty Midgets on that guitar. So I wouldn't say it's an ambition, it's actually just stripping things down a bit and playing around in the studio, the way I have always been doing – only difference is that now people actually get to hear a bit of my output sung by me instead of Troels (my brother who sings the lead vocals in Mighty Midgets).

Influence-wise I can't say I'm into a lot of folk stuff and the whole wave of famous punks goes acoustic that has been going on for a couple of years isn't really my thing, even though my music probably runs along the same vein (to be fair the first Chuck Ragan is pretty good). I like Bob Dylan, Johnny Cash, Tom Waits and a few of the other old dudes which I often listen to in the morning, if I'm really sleepy, but in general I try to listen to all kinds of stuff just to broaden my horizons. However, the things that stick with me are mostly punk and hardcore. If I should name drop a few bands I like (and thereby probably also get inspired by) off the top of my head I would say Propagandhi, Raised Fist (not so much the new stuff though), Pig Destroyer, Converge, Malik de Kojin (Danish hip hop), Kvelertak, Nasum, Refused, the old Against Me!, Have Heart and Povl Dissing (very old Danish protest singer).

Lately I've been listening a lot to the new records from Kollapse and Revenge of the Psychotronic Man (both out on 5FeetUnder and TNS, yay!). And War is Noise by the Finnish duo Jaakko & Jay which is probably the only band I really like that sounds a bit like my own music.

TNS) How different is the experience of an acoustic gig compared to playing in a full on hardcore band? How easy is it to balance doing both projects, especially as you are also involved with 5FeetUnder Records?

SN) It's pretty different although I try to push the energy level in the same direction. I really like the feeling I get from playing a punk gig and when I try to get people involved in the same way when

playing acoustic. I've had crowd surfing and mosh-pits but it varies a lot from show to show. I guess you feel the audience (and your own fuck-ups) way better when you are 'naked' with your guitar than you do when you have a noisy band to hide behind.

Like I said earlier I have always been playing and recording for myself so it's not so hard to balance. Three of five people in Mighty Midgets have kids and all have full-time jobs so things move much slower than they used to. This means I have a bit more time for Støj Snak and other projects at the moment which is also very cool.

Hopefully, we're starting recording our next record with Mighty Midgets at the beginning of next year and I also have an album by my grindcore band Lemlæstet Fosterbræk (with Jesper Olsen, who also plays some blues harp on the new Støj Snak record and helps run 5FeetUnder) that is almost complete. I don't have to make a living from music and don't plan to ever do, so I work on the projects when I have time and when feel like it – right now I have a lot of motivation for Støj Snak but in a year I might be doing something else.

TNS) I really like your lyrics. They discuss lots of fairly negative issues, but have a real positive slant to them. What inspires you to be positive lyrically? Are there any particular songs you would like to draw attention to?

SN) Thanks, I appreciate that. For the most part my lyrics kind of reflect the things that I am thinking about and they are often a way for me to come to terms with issues I am trying to make up my mind about. If I come by an opinion that I don't agree with or people acting in a way that is very far away from how I think is right, I try to understand where this stuff is coming from and then to find counter-arguments and figure out why I don't agree with these things. Sitting with my guitar alone is a really good way for me to process these kinds of thoughts, my way of medicating in a way. E.g. I've just written a song because I, while walking with my daughter (luckily on the other side of the road), saw a guy punch a random guy passing by him without any reason (unless you count being on drugs).

In May this year team TNS and Revenge Of... went to Denmark for a couple of gigs. We were lucky enough to catch Støj Snak live and his powerful and tuneful acoustic material was the soundtrack to our trip. When our friends at 5FeetUnder Records asked us to help release his new 7" EP 'Songs About Beliefs' we were very excited to get involved. Niels also features in the Mighty Midgets who contribute to TNS016: The International Split EP.

At first I just got really angry but then I started thinking a bit more about it and having just read a book about how neglect and abuse in childhood can create psychological artifacts and defects in the child's brain (for example destroy the child's empathy), I started to view asshole guy a bit differently and wrote a song about how I imagine his life being. We all are so busy pushing everything to the limit and meanwhile the legion of assholes just keeps growing and growing.

I really like the protest singer approach to songwriting and it really adds a lot to a song for me that the singer or band has something to say. However, I also really fucking hate the typical punk approach to lyric writing where it's just about 'fuck this and that' and 'stand up and fight against whatever'. It's cool to point out problems you see around you but if you don't have any antipole to the things you don't like or have any alternatives then you're just cluttering up the discussion and bringing everyone down.

Lately, I feel my lyrics (especially in Støj Snak) are turning a bit more away from dealing directly with issues but rather telling small stories about characters that are in situations that reflect the issues that preoccupy me – like the asshole example above. All the lyrics on Songs About Beliefs deals with characters discussing their ideals – some of those characters being partly me, some of them completely made up.

'Collateral Damage' is about an idealistic soldier character that develops from wanting to make a difference in a world to realising that the war he/she is fighting might not be so great as he/she thought when

volunteering but being unable to oppose it because he/she has already invested too much of him/herself to be able to turn back and look rationally at his/her cause. And for the record, this war can be anything from fighting in Afghanistan to fighting the system.

I believe you should try to revise and update your views and be willing to change how you look at things, otherwise you end up just as conservative as the fuckers you are fighting against. It's so easy to become the things you are fighting against. Like Nietzsche said: "Battle not with monsters lest ye become a monster; and if you gaze into the abyss the abyss gazes into you."

Another example, 'Great Ideas Need Landing Gear', is about an employee in a company that gets an idea, which can change the world for the better but because the idea has to go through all the departments of the company before it can actually see the light of day, it ends up being watered down to something else. However, despite this the employee knows that compromising is necessary in this world and keeps his faith that the idea will still make a difference.

I know this feeling of your grand vision being compromised from my everyday work and it feels like a kick in the balls to see your grand concepts lose focus or take wrong turns because other people don't believe them or see other opportunities in them (of course things also change for the better sometimes).

One thing that's really cool about not having to make a living from music is that this is something I never get to experience here – especially not in Støj Snak where I work alone and can do whatever the fuck I want with my ideas. So I get to be the guy who fucks up the ideas.

TNS) You mix up the instruments you use in the songs. What inspired this decision?

SN) Basically, it's just part of the playing around like I mentioned earlier. I like different instruments and once in a while I buy one if I find it cheap in a second hand store or similar.



I have a pretty good array of weapons at hand so when I play around in the studio I grab whatever is lying around and try to put it on a track – sometimes I remove it again and other times it works and I keep it.

When recording with a more traditional band setup, you are often limited to a few instruments and often only get to play one part. In Støj Snak I try to work without rules and just record what comes to mind when I sit in front of my computer – no practicing before recording or any of that shit.

Actually the first real Støj Snak song I recorded was Planned Obsolescence which is just me playing around with an old mandolin I found very cheap online. It was the first time I really played the mandolin but I managed to record a few riffs that I then cut up and made a song on top of. I've only played that song live once – it doesn't really make sense on a guitar but it can be heard as a bonus track on the Redux version of the record with the same name.

I just kind of build the songs layer by layer until I feel they are done. That's also the reason Songs About Beliefs feels a bit too layered at times – I'm not so good at stopping when I'm having a good time, so I just keep slapping shit on top...

TNS) I know you also do lots of design work. Did that influence your decision to release on vinyl? As a designer do you feel that vinyl gives you more creative freedom?

SN) I actually work as a game designer in a video games company, so yeah, but I also really enjoy designing artwork (especially working in the analog domain where you get in touch with the materials) and like to keep things DIY, so I've done a lot of artwork, t-shirt designs, stickers, buttons, posters, etc. over the years.

I've preferred music on vinyl for a long time and buy all my music on vinyl, so putting this out on vinyl came pretty natural. In Mighty Midgets we've had the vinyl vs CD discussion a lot because we've been selling mostly CDs and it has been very hard to afford releasing on both. But I really regret that we didn't put out Raising Ruins for the Future on vinyl because the artwork would really have been stunning in that format.

So since I've put a lot of effort into the artwork on Songs About Beliefs I didn't want to compromise the format either and just went with it and I'm really happy with the result – I hope I don't end up losing too much money on that decision...

I don't know about freedom. I think you should just choose the format that fits your idea and your preferences. If you have a single or two pieces of artwork that look good then I think vinyl is the way to go but because the CD has more of a book format it also has some potential if you want to create a visual narrative or something similar.

TNS) What do you have planned for the future? Do you plan to tour at any point?

SN) Primarily, I want to keep recording, writing and staying creative with music. I hope we can start recording the new Mighty Midgets record soon and probably also another Støj Snak record some time during 2013. I'm also almost done with a spoken words/poetry collection in Danish that I've been working on for a long time. Oh yeah, and my grindcore record... Plenty of things to do if I can just find the time between being with my family, working and whatever I do.

I would really like to do a bit more of touring with Støj Snak in 2013. Troels is having a baby around March so after that I know there will be a few months without Mighty Midgets shows so I hope to squeeze in a small Støj Snak tour around that time. We'll see what happens.

'Songs About Beliefs' is available now from www.tnsrecords.co.uk on orange vinyl. Stock is limited so get in quick.

“I really like the protest singer approach to songwriting and it really adds a lot to a song for me that the singer or band has something to say.”

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Sun 25th Nov - English Dogs

Thu 29th Nov - Ska Trek XII

Sat 1st Dec - GBH

Wed 5th Dec - Random Hand

Thu 6th Dec - STP Records

Sun 9th Dec - Subhumans

Sat 15th Dec - Jaya The Cat

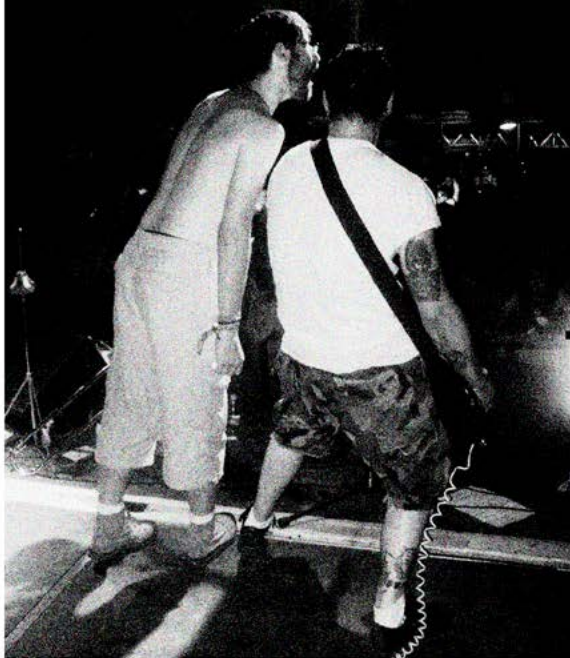
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Faintest Idea recently released their superb "The Voice Of Treason" album through TNS. It's been an exciting year for the Norfolk based band with a new album, European tours and Maida Vale sessions. Here is what they had to say about it all.

TNS) Can you tell us about the new album please? How has it developed from your previous two albums?

FI) The new album is called 'The Voice of Treason'. It's 12 songs of angry political ska and punk. Some of the songs we wrote a while ago, such as 'Bull in a China Shop' and 'House of Cards', and some we wrote a few weeks before we got in the studio (organised as ever).

I'd like to think our song-writing has got better from the last two albums and lyrically I think this album is more focused. But then that comes from reading and learning more (hopefully!).

TNS) You mix 2 tone ska with street punk. How easy do you find it to combine those sounds? Was it a deliberate intention to do so?

FI) I think the two styles go together pretty well. We do more ska than punk, but I like having a bit of punk thrown in because ska can get monotonous after a while. I guess it was intentional as they're the two main styles of music we're into but we just kind of write songs and this is how they come out.

TNS) Can you talk a bit about what inspires you lyrically? You reference lots of books/quotes/films don't you? Also, your lyrical content is highly political. How important is it for subcultures to inform and politicise their audience? Can music make a difference?

FI) Generally the lyrics are about stuff that makes us

angry. 'Bull In A China Shop' is about wage slavery, 'Mutual Aid' is about the recent ban on squatting, 'No Gods, No Money' is about the Tory party getting back in etc. We read quite a lot and sometimes you can find a quote that sums up what you're trying to say perfectly so it can be nice to fit it into some lyrics.

With 'Mutual Aid' (the song about the squatting ban), we had the song and all the lyrics written but couldn't think of a name for it. We used 'Mutual Aid' as it was the name of a book written by Kropotkin which points to all the factors of evolution where co operation is better for survival than competition and it fitted perfectly with the idea of the song.

I think it's very important for people to be politically aware. However, I understand why a lot of people aren't. To a lot of people nowadays politics consists of rich white men shouting at each other in the House of Commons and once every four years you get to vote between two parties, which now have so much in common it's hard to tell their policies apart. I think it is important to inform people, but I'm also under no illusions that writing a political song is going to change the world. It's a good way of getting an idea across but at some point ideas have to turn into action.

What that action depends on the situation, but I think music is a good way of putting an idea out there to start people off. I think when these cuts properly, properly kick in, people are going to be forced to become more political. Hopefully in a good way.

TNS) You seem to be touring extensively at the moment. Where have been the most inspiring places to play? How have you found mainland Europe compared to the UK?

FI) I think since April we've had two weekends off and

that's it, as well as fitting in a UK tour and two European tours in that time, so we've been really, really busy but it's been amazing fun. The most inspiring places we've played are definitely the squats/autonomous spaces, especially in Europe. A lot of the places are community centres with people living in them, as well as venues and it's great to see people living and working together to create these kinds of spaces. Some of the best places we've been are Sporloos, De Onderbroek and ADM in Holland and Substanz in Germany, but there's loads and loads. In England there's some good stuff happening too with Kebelle's in Bristol and the OK Cafe stuff in Manchester.

TNS) You recently did a Maida Vale session for the Radio One Punk Show. How was that? What has the response been like?

FI) It was quite odd to be honest, but it was really good. The whole thing was quite surreal. We were in the studio that The Beatles recorded their radio show in, in the 60s and everywhere you went there were plaques of different bands that had done stuff there and a massive one of John Peel. It was cool to do just so we could look round the studios because they have so much history and stuff.

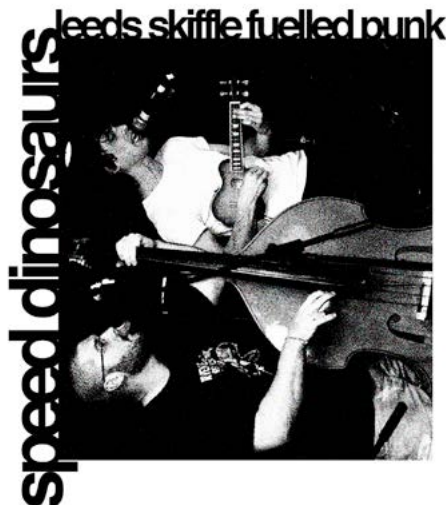
The response has been pretty good. People that hadn't heard us before have got in contact and stuff, which is cool.

TNS) And finally, what do you have planned for the next year or so?

FI) More gigging and touring. We're writing again at the minute as well so should have some new stuff soon.

The Voice Of Treason is out now on TNS and is available in all good record stores or online at tnsrecords.co.uk

"It's a good way of getting an idea across but at some point ideas have to turn into action."



TNS) You have your first EP on the way. Can you tell us about that?

Jonathan) The EP is due imminently! Exactly when we don't know. We got a mate (Ben of ACiD Drop fame) to record it for the princely sum of a KFC meal and a bacon bap; so we let him do it when he has spare time. It's going to have 5 of our own songs on it, which was great fun, shouting stupid things in a basement booth...

John) I have also supplied Ben with some home brew bottles to assist with the mixing process.

TNS) The covers section of your live set is obviously pretty prominent. How did you decide to cover those songs in this way? Each time I've seen you there have been more and more of your own songs. Do you see yourselves moving away from covers and more towards the original material in the future?

Jonathan) I went to see John play at an open mic night (shout out to Cloth Cat Leeds) on his relatively new ukulele. He played some Bad Religion and Rancid covers, which I thought sounded amazing. We got together and it transpired we only knew Rancid and Bad Religion songs and the sound just happened. Our first 'gig' was for a mates leaving do and Adam had just bought a cajon so asked if he could join in.

We always thought we should write our own stuff so have steadily and slowly written songs here and there and incorporated them into the set. We have got to a stage where we have more original material than covers so try and play our own stuff. It's great fun playing covers and we undoubtedly always will be, but Bad Religion/Rancid/Beastie Boys sound better than us playing the songs they wrote. Saying that, if we play to a 'punk' crowd we know they'd probably enjoy seeing 'Sorrow' played on a uke/double bass/cajon with the Leeds Kazoo Orchestra.

John) The ukulele was not actually new at that point. It'd been thrown in a few bags and played a lot by that point, especially when I was away in America coaching football for a summer as it was the only instrument that would fit in my bag!

TNS) You are involved with Hyde Park Heat. Can you tell us a bit about that?

John) Hyde Park Heat is a fanzine / independent magazine based in Leeds 6. I've been bringing it out for the last 6 years. We print news, people's opinions, funny stuff, political rants, art, poetry and whatever people send in. It's meant to allow people to be able to leave a standing comment and to

Leeds based 3-piece, Speed Dinosaurs, not only have one of my favourite band names, but they are also one of the most entertaining live acts about. They mix skiffle and great harmonies with a fast punk delivery. With tracks such as 'I Wish I Worked Harder At School', which discusses GCSE German results mixed with some fantastic covers by the likes of Bad Religion and Beastie Boys you can simply not hear this band without having a broad grin on your face.

TNS) Can you please introduce the band? What do you sound like, where are you based and who plays what?

Jonathan) We are a 3 piece acoustic set up utilising cajon, double bass, ukelele, kazoo, giant keyboard playmat and egg shaker together with our three tenor (and sometimes contra-tenor) and baritone ranges to blast out a punk/skiffle/ska fusion sound. We try to play fast...or slow depending on how tired we are.

Adam is our cajon player and band "rapper". John plays ukelele/kazoo/giant keyboard playmat/human beat box. I play double bass and speak German badly.

help people know and express what is going on around them. It acts, I suppose, as a form of intellectual self-defense and scrutinises the not always pleasant goings on that might not be noticed otherwise. We try to make something cool, and enjoyable that reports the news and allows people to interact with it.

I guess I am inspired by the ideal of having a free press similar to how the One Newspaper operates in Aldous Huxley's Island. In the Utopian paradise he writes about in his final book there is only one paper for the whole of the island, and all groups and people of different perspectives all have a space to voice their opinions and comment on the matters of the day. People can read their contrasting opinions and discover where their own views lie by finding a middle ground. This is the way the press should work, but in reality we often have the news reported by large biased institutions who have to cater to the wishes of those who fund them, and as a normal person you can't always print your opinion, or you full opinion. Democratic commercial media only allows free speech in small bursts. So I like to be able to offer people a platform by which to say what they want. Encouraging people to write, make art and then publishing it DIY.

2

TNS) And finally, what grade did you actually get in your GCSE German again?

Jonathan) The only non-truth in that song is that I didn't actually do a full GCSE... I got an E in my (half) GCSE German. That bastard Luke from Faux Foxes/Sounds of Swami/Human Project fame boasted he got an A*... No-one likes a smart arse. Lastly, can I add some publicity for home made cajons by our very own cajon player? Check out <http://www.facebook.com/thesavagecajoncompany>

John) I got a D in my half-GCSE German. Though I did do deliberately badly in my year 7 German exam so as to not take a second language so I could do extra lessons of library and PE. Though to be fair I love books and sport and am trying to learn Spanish and Urdu now. I do wish I worked harder at school though...

Adam) I got a D in my GCSE German!

Questions by Andy (who incidentally got a C)

"That bastard Luke from Faux Foxes/Sounds of Swami/Human Project fame boasted he got an A*... No-one likes a smart arse."

3

Pie Race Festival

Hosted by the awesome guys from ACiD DROP, Pie Race Festival is guaranteed to be one of the most fun days out you can imagine. It's brilliant. We asked organisor and ACiD DROP vocalist and guitarist, Ben Hannah, to introduce the event.

Being in a punk band is great. One of the only annoying things about it is that you're constantly wracked with guilt thinking about all those bands that have put you on in their city and put you up in their house, fed you with their food, looked after you or put up with you and your hot, moist farts on the sofa in their living room... Did you ever have the chance to return the favour?...

So in 2010, to say a big thank you to all these folks and show our appreciation, ACiD DROP decided to throw a few all-day boozy parties at The Well in Leeds for those people that had helped us out. This is Pie Race Festival, and it's bonkers!

On the 24th November Pie Race 2012 (the fourth) is just about the most exciting line-up of underground bands we've ever had. Check this out... get your Tenna lady/man ready because once you see this line-up a little bit of wee may trickle out!

The Roughneck Riot, Captain Hotknives, Faintest Idea, ACiD DROP, Revenge Of The Psychotronic Man, The Kirkz, Benson, Louise Distras, Billy Liar, Drones, The Swindells, Kleine Schweine, Speed Dinosaurs, SR Radio, Robin Leitch, Diablo 66, The Fuckwits, The Sewer Suckers, The Franceens.

Of course there's the obligatory Pie Race pie eating competition at 6pm, that last year saw Matt from RevengeOTPM almost winning, only then to throw it all away when he produced an acidic arc, heaving the contents of his stomach into a Tesco value bin-liner.

There will be food (available to eat at your own pace), merch and distro stalls and plenty of

booze at the bar. You get the idea, it's just a full day packed full of great bands, a really friendly atmosphere, at a time of year where there's not much else going on. Best of all, people come from all over the country for it. I think it's great that people are willing to travel to support underground music and it makes me all giddy inside to be part of such a unified scene.

Pie Race Festival kicks off at 12pm on Sat 24th November 2012 at The Well in Leeds. Tickets £7adv available from the TNSrecords Webstore (tnsrecords.co.uk).
Ben Hannah



“Of course there’s the obligatory Pie Race pie eating competition...”

Prejudice Me is a top quality distro and label who operate on a benefit basis, which is inspiring to see. Here is what Fran and Zoe had to say.

TNS) Can you tell us a little bit about the label and distro. When and where did it all start?

PM) Nearly two years ago in the front room of our old house in Leeds. We originally set ourselves up as a label to release a benefit compilation for the Royal Park Community Consortium (RPCC – more on them later). We really enjoyed the process of putting it all together, talking to bands involved and getting to know other labels & distros, so we decided to help co-release the Officer Down and Burnt Cross CDs with other labels. It all kind of snowballed from there really. We have helped release six records to date and are currently working on our second compilation, again to raise money for RPCC.

We've also been in contact with bands not just from the UK, but worldwide, including One(8)Seven (Luxembourg), Cop Problem (US), Rivers Run Dry (Hungary) and Tyrannicide (Netherlands) and ended up helping them with their releases too.

We were pretty fortunate when we started up to get help from the likes of Pumpkin Records, Riotska Records, Bald Cactus Zine and loads of others.

TNS) What inspired you to run this as a benefit venture?

PM) We decided to run it as a benefit label & distro mainly to help the RPCC with much needed funds. The distro part came about because we wanted to sell other stuff as well as our benefit CD, there's so much awesome music out there that we love. If we can help distribute this music and help raise money for groups/organisations that need it then it's a win-win situation.

By running it as a benefit label/distro it also helps get us into contact with people who are not only involved in just the DIY punk scene but also the wider DIY culture, the local community and beyond.

TNS) What causes have you been involved with? I know you were heavily involved with the Royal Park School for the Community project. How is that going?

PM) As previously mentioned, we've been mainly working with the RPCC. They're such an awesome bunch of people and they're fighting for such a good cause. They're trying to get an abandoned old school in the Hyde Park area of Leeds turned into a community centre (or even re-open back as a school, sports centre or anything as long as it benefits the community!). If you've ever been to the Brudenell Social Club or Royal Park Pub in Leeds, it's the massive empty building opposite. We got involved when the building was briefly occupied by a group independent of the RPCC, but supportive of their goals, around February 2010. This was when we got the idea of releasing a benefit compilation highlighting their struggle. The comp features not just the Leeds punk scene but the DIY music scene in Leeds as a whole. Although active members of the RPCC come and go, the core group are still fighting Leeds City Council to the bitter end and they always have the backing of the community. However, we had to stop being so actively involved so much when we moved to Manchester. We're currently helping raise money for the Manchester Social Centre, which you covered in your zine a couple of issues ago, so we won't go into that much detail about them here. Over the past year and a half we've also helped raise money for anti-fascist groups and various animal rights groups through one-off distro stalls at benefit gigs.

TNS) How important is it for people involved with punk rock to get involved in projects outside of the music scene?

PM) It's up to the individual really. Everybody has different priorities and commitments and we completely understand that. However, a lot of people we know involved in punk rock are somehow involved in many other projects beside music. Be it writing zines, making films, setting up websites, graphic

design/illustrations for gig posters or artwork for releases, screen printing, making badges etc. That's what we love about the punk movement today, the fact that everyone's helping each other out.

There's also a political/social aspect to it. Many people are involved in lots of different projects ranging from helping out with autonomous social centres, campaigning for animal rights issues, anti-fascist projects and loads more. If you're passionate enough about certain causes or projects, there are always ways people can get involved and these groups could always use the help.

TNS) And finally how can people find out more and peruse your releases and distro?

PM) Our online presence at the moment is on facebook (facebook.com/PrejudiceMe) and on our webstore (prejudiceme.bigcartel.com), but we try and take the distro to as many gigs/events around Manchester as possible. We will eventually have some sort of proper website, but we have zero technical ability between us and therefore we'll make do with what we have in the meantime.

If anyone's reading this and wants to get in touch, whether to talk about trades for the distro or absolutely anything at all, get hold of us on facebook or email us (prejudice_me@yahoo.co.uk). We love hearing from people!





I think the great thing for me is that doing the radio show forces me to search out new music.

(TNS) You've had some pretty established guests on the show. Who have been the most interesting to talk too?

Richard) I love interviews where the other person just opens up to you. I think we're pretty kind to people and there's often a high level of trust. One that springs to mind is Active Minds where Bobs was in the process of leaving the Green Party – he had been at its heart for years, and even written its policies, but when it became more centralised it wasn't for him. We broadcast it just as he stepped down as a councillor. Boff Whalley of Chumbawamba was good too – it was a retrospective on the band and went on till 2-30am. Ouch. I was falling asleep at the desk until another ALL FM presenter wandered in to join in the conversation. I loved getting John Player Specials and Roughneck Riot to play live in the studio – the studio is the size of a box bedroom and they were crazy and frantic sessions.

David) I got into politics through anarchist punk so interviewing people from bands like Crass, Conflict and Chumbawamba has been great. But it's the new music that I am interested in so having people like Autonomads, Black Star Dub Collective, John Player Specials and Jezabellezza is great.

It's great to talk to people who share your politics and have youthful enthusiasm! Then there's all the people involved in campaigns and actions.

With their unique brand of 'Anarchy On The Airwaves', Under The Pavement is "an eclectic mix of insurrectionary music, news, guests, banter, what's on and gig guide." It goes out every Thursday on community station ALL FM. I caught up with Richard and David from the show.

(TNS) Can you tell us a bit about the radio show. What's the general ethos and what sort of music do you tend to play?

David) I've been doing the show for over ten years now. We broadcast every Thursday on ALL FM 96.9, a community radio station in south Manchester. The idea behind the show is to cover grassroots and radical politics in Manchester, with a playlist to match. I don't think we are tied to any particular musical style, though we do play a lot of punk music!

Meeting the people who make things like the OK Cafe happen is really inspiring.

(TNS) The show is part of ALL FM. Can you tell us a bit about the station and how you came to be involved? How important are stations such as ALL FM for underground music?

David) I got involved because I was asked to do a community radio show on ALL FM. I really enjoyed that and I then put the idea to them of doing an anarchist radio show and they said yes. They've been really supportive of what we do, which is great.

I think ALL FM is really important for music and ideas you would not necessarily hear on mainstream radio. The temptation for commercial radio seems to be to chase advertising money and that can mean all the stations playing similar "popular" stuff. So yes. I think community radio is really important in terms of offering an alternative.

(TNS) You are putting out a fundraising compilation CD. What's the idea behind this?

David) This is thanks to Matt from Pumpkin Records. He came up with the idea of doing a pay what you like digital download with all the money going to keep ALL FM on air. So at the minute I am chasing up bands/ musicians who have been guests on the show and getting tracks together. So far it seems like a nice mix!

(TNS) Richard also runs the Cubesville fanzine. Can you

tell us a bit about this?

Richard) One Way Ticket to Cubesville featured in a previous edition of your own mighty publication. It began in the 1980s, born from the frustration of life as a punk in a shit, provincial town. Fanzines had become quite formulaic at the time – they still are – and I always strived to do something unique in it. Every issue is a collision of anarcho-politics and absurdity to a background of the music I've been circle moshing round the parlour and slam diving off the Festival of Britain sideboard too. I set out my stall from the first issue in which I conducted an interview with HR of Bad Brains, while completely mullered on homebrew. He wasn't amused, but it read ok.

In the latest issue, #13, I've interviewed people who have studied punk at university. And then interviewed punks about education. Clever eh? And I did a massive news analysis on Pussy Riot up against an interview with all-female anarcho-crust band Nu Pogodi. You even get Action Figures to make your own punk gig featuring the Mob.

If you're in the UK, Paypal me £1.20 to cubesville@hotmail.com and contact me at the same address. And Google "cubesville" to find old issues/ audio stuff on my blog.

(TNS) You decided to relaunch the fanzine after a big break. What influenced this decision?

Richard) It never went away. I got distracted with vital political projects such as flipping

veggieburgers in the 1in12 Club café, a glamorous social calendar of grubby punk gigs and a bohemian intellectual life of an A level at Bradford College. More or less. The fanzine in its first incarnation had become so cider-fuelled and psychotic that it needed a rest for a bit while I did other things – it really did reflect the frantic, erratic, quirky music it covered. Later issues have been just as ranty, but a little more coherent. Maybe.

(TNS) What have you got coming up on the show?

Richard) Errr, we interviewed Colin of Conflict, which was a belter and will be out soon. It doesn't matter if you missed any shows – just Google Under the Pavement and Mixcloud. You can catch them again while you're doing the dishes.

David) Yes. The Colin Conflict interview is a good one. We've also got the author of a book about Manchester's radical

women lined up. Chris Butler, a singer from Derbyshire will be joining us. We'll be talking to the folk from OK Cafe and the organisers of the Manchester & Salford Anarchist Bookfair. But the show can be spontaneous. Sometimes we only get a guest on the way to the show!

(TNS) Also, what bands would you recommend to our readers?

Richard) Nu Pogodi!, who are an all-female anarcho-crust band (I'm in the process of releasing a single for them). Etai Keshiki – crazy fucked-up punk noise from Leeds – brill. Queer'd Science are the wild post-punk offshoot of Klaus Kinski and foot-tappingly, jaw-droppingly good. Punk poet Andy T who featured on Crass Records and returned to sound like a politicised John Cooper Clarke gate crashing a PIL rehearsal. Perspex Flesh who sound like purveyors of power violence clawing out

their punk roots from the cold hard earth beneath them. Fag Enablerz – Dubliners taking up the Shitty Limits mantle. Grindcore supremos The Afternoon Gentlemen are possibly the most frantic live band, as is their offshoot, Shoot the Bastards. Then there's the North West bands – Hammers, Roughneck Riot, Hated 'Til Proven, Autonomads, Revenge of the Psychrotronic Man, Black Star Dub Collective, etc, etc, etc. Things are pretty healthy and productive, which is good.

David) I can't believe Richard missed out Jezabellezza. She's just played at our benefit gig! Black Light Mutants... All the bands Richard has mentioned.

I hear people saying that there are no new bands saying things or not enough protest songs. The show disproves that. I just think you have to look harder for it... and listen to Under The Pavement of course!

"I hear people saying that there are no new bands saying things or not enough protest songs. The show disproves that."



REVIEWS POLICY:

We try to only review stuff we like - it's nice to be positive and we don't wanna waste our time and space slagging off your hard work when we could use our pages to tell people about stuff we think they should have a listen to. We also need to be honest. There is no point being positive if it's not truthful. Therefore if we do hate your music, we will attempt to pass it on to someone who might like it. If no-one does, then you won't get a review. Simple as. We have limited space for reviews so if you do send stuff, obviously we are also reviewing stuff we have bought and the fanzine is getting less and less regular, so there is a good chance you'll have to wait a while to see your review.

That said if you do wanna send us something the address is at the front of the zine. Please send the artwork. Art is part of your release and we think it is integral to what you are trying to put across, so we want to see the full package. We prefer to review a physical CD or vinyl as I think we all prefer to listen to our music on a decent sound system, I know I do. However, we will accept digital in the interests of saving money (but include the art please).

We will also attempt to get some of the releases we really like stocked in our distro, so check out www.tnsrecords.co.uk for that.

THE ALLIGATORS - TIMES UP, YOU'RE DEAD (Bridge Nine)

This features Roger Miret of Agnostic Front and members of Insted and offers 16 short, very fast and aggressive blasts of angry 80s influenced hardcore punk. With no tracks over two minutes and plenty under the minute mark it's full throttle and in your face from start to finish. Lyrically it's an all out assault on money, the police, war, destroying of the planet and much more. People always say Mirets vocals are an acquired taste. If I'm honest Agnostic Front have never really done it for me, but with this release maybe I've finally acquired that taste, because I'm really loving this. Impressive stuff. This is hardcore played how it should be and is well worthy of your time.

Andy

ANTI VIGILATE - TEMPEST

With the release of the bands debut album 'Secure Beneath The Watchful Eyes' in 2010, Anti Vigilante forced their way onto the underground scene, picking up

a spot on Hidden Talent Booking en route. Whilst initially touted as a Capdown carbon copy by many (with no-one really minding), 'Tempest' is the sound of a band tearing away from their initial influences and brewing their own ferocious brand of metal infused ska-core. One thing that hasn't changed is the bands political outlook and their intent to fight for what they believe comes all guns blaring. The albums flagship song 'Go Outside and Play' is a diary entry of the bands life on the road and documents an unaltered mission to get out there and leave their mark. If you're a fan of heavy, minor key, breakdown-heavy ska-core then go and buy this album.

Kurt Wood

AUTHORITY ZERO - STORIES OF SURVIVAL (Suburban Noise)

I'm struggling to begin this review without mentioning the 'B' word. Apparently, these lads formed in order to pay homage to their musical punk forefathers; this is something they do extremely well. That it is not to say they don't stand alone as a band in their own right though.

In fact, the lads from Arizona have come into their own on this 4th release. The laid back, reggae influenced songs are a welcome change of pace instead of, "Oh look, we also do this as well", which you get from bands of a similar ilk. A definite purchase for fans of skate punk and bands such as H20, Everclear, Guttemouth and B-B-B-B-Bad Religion (there you go - I said it).

Nathan Mallon

THE CAROLOREGIANS - FAT IS BACK (Do The Dog Music)

Hailing from Charleroi in Belgium, the Caroloregians deliver a fine blend of funky reggae, groovy rocksteady and sun-kissed ska in their latest album, 'Fat is Back', released on the ever dependable Do The Dog records. The Caroloregians are primarily an instrumental band with a few lyrics dotted about here and there, with the majority in 'Undercover Agent' and 'You Got to Be a Man'. The spotlight is clearly fixed on bright bubbly Hammond organ which flutters effortlessly over choppy upstrokes and wandering bass. The band is evidently influenced heavily by jazz and blues which add a great depth to their trademark soulful reggae sound. While Fat is Back demonstrates the timeless quality of reggae and rocksteady, the Caroloregians revel in the retro and the result is fun, funky and

incredibly hard not to dance to.

Leo Harvey

CHINA SHOP BULL - 9 LIVES

This is a new 3 track vinyl from TNS favourites China Shop Bull. As you would expect, it's a fucked up mix of hip-hop, punk, ska and beats, which somehow comes together coherently. This has a bit more beef than previous recordings and it captures a bit more of the live energy, with the heavier and faster parts being much bigger in terms of production. This is music that is always gonna be more powerful live but this is definitely the closest they have come to replicating their incredible live show. The title track is clearly rooted in the dancey, hip-hop part of the sound. 'Bite The Hand' also has a lot of this, but it does dip back into the ska roots of the band a bit more, before building towards a heavy crescendo. The 3 tracks culminate with the superb live favourite cover of 'Holiday In Cambodia'. Lovely stuff.

Andy

DISCO/OSLO - S/T (Pumpkin)

Aversions to questionable band names and not being able to speak German aside, I seriously enjoyed listening to this. It was just a bonus that I was also sitting in just my underpants and eating hummus. I'm not sure about you lot (TNS readers), but I quite like to listen to the lyrics and the emotion that's coming across in the song; but, to be honest, the music and sound of the vocals do all the talking on this record. Punchy drums, harsh cutting guitars and angry-as-you-dare singing (shouting) have made me break the language barrier and check out similar bands. Top stuff. Stand out tracks include 'Das letzte Mal', 'Sandburgen' and 'Hong Kong'. On the latter, there is a catchy little riff that'll keep in your head for days!

Nathan Mallon

THE CRASH MATS - S/T

I have to be honest and say that I was slightly underwhelmed with this on first listen, but it's amazing what seeing a band live can do to your perception of their music. I saw them recently at The Under The Pavement All FM fundraiser and they were top quality and got a good reception too. So on second listen this made much more sense. This EP includes three ska fuelled tracks, which is not really representational of their live show, where they were much faster and more aggressive, with the occasional ska bit thrown in. I personally thought the faster stuff suited them more. 'My Girlfriend Only Has 24 Hours To live' is

good fun and perhaps a homage to The Vandals. 'Rock N Roll' was probably the standout track for me. I'd definitely like to hear more from these and will certainly be checking them out live again too.

Andy

THE DOMESTICS - KEEP IT LEAN

What is there NOT to like about this album? Fast drums, fast chugging guitars, songs under 1 minute 30, album done in 20 minutes... perfect.

'Stressed Out' starts the album with an almost de-tuned slice of metal and revolves into heavy hitting thrash punk reminiscent of Send More Paramedics. By the time you get to 4th track 'Spit It Out' (which is a short time...) you realise this band are angry and this is reflected in the vocals, lyrics and more importantly the music. The Exploited comes to mind.

Stand out tracks for me are 'Jimmy's Got A War (Inside His Head)', due to a great breakdown which makes me want to throw devil horns in the air and 'I Want Out' which is broken up with an almost rockabilly riff. 'Nothing Factory' should also have a shout out for pure moshing awesomeness. I need to see this live!

Dave Allcock

DOWN AND OUTS - FORGOTTEN STREETS (Boss Tuneage)

These guys have been one the UKs finest bands for some years now and this is a fantastic and long-awaited album, which I've been listening to lots and lots. The song-writing is superb, with all aspects carefully crafted and a great mix between the two lead vocal parts. 'Tourist In A Tenament', which was on TNS volume 3, is a superb opener to the album and it's characteristic of the bands catchy, yet raw punk style, which owes as much to The Clash as it does to Leatherface. 'Broken Record' is probably my favourite track, but it does this album an injustice to pick out tracks really as it works really well as it is intended, as a whole entity, to be listened to from start to finish. Very good stuff indeed!

Andy

DOWN FOR THE COUNT - 4 YEARS DOWN

Nine tracks of sleazy, scuzzy rock from Down For The Count right here for that ass. It brings Electric Frankenstein to mind, with a hefty dollop of country rock influences. 'Run For The Horizon' is a decent mid-tempo, big ol' rock ballad, that reminds me loads of 'Six Mile Water' by Therapy? and 'Moonshine' could be off The Replacements 'Stink'.

The production on this really suits it, with a slightly haggard, whisky-doused feel that complements the raw, might-fall-over-in-a-minute drawl of the tunes. In my opinion they're at their best when they put the foot down, with 'On Tap' a dully-furious, Angry Samoans-esque, slurred 'FUCK YOU' to the concept of not being pissed taking stand out track for me. All in all, it sounds like the dudes responsible could very well be dead by the time you read this; in this sort of hedonistic, good time rock'n'roll music that's basically your first big break, I think?

Matt Woods

DRONES - MUTINY (Lockjaw)

We had these on at TNS London recently and for me they stole the show. They are one of the most exciting young bands in the UK at the moment and this deserves to be part of anyones CD collection. It's fast punk rock, which has a good balance between the best bits of old school punk and the rawer edge of more contemporary punk such as (the good bits of) Anti Flag. The raw pace is accompanied by some great hooks and every single track is good. My personal favourites are title track 'Mutiny' or 'Shells Fall, Pins Pulled', which featured on TNS volume 3. Keep an eye on these because they are fantastic and have the potential to grace some much bigger stages in the not too distant future.

Andy

EAT DEFEAT - CHALLENGES

(Ska Mutiny)

Eat Defeat's debut album 'Challenges', captures their brand of high velocity, intelligent skate punk flawlessly. Intricate and technical guitar riffs never detract from their phenomenally melodic sound while fleeting hints of energetic upstrokes speckle a number of tracks keeping the tempo fast and furious. For a genre usually littered with American accents, both fake and genuine, it's reassuring to hear familiar Yorkshire voices belting out the verses and shouting out choruses. Lyrics range from self aware streams of consciousness to thoughtful narratives brimming with positivity. "The Independent Thought Alarm" is anthemic and uplifting while "Say Goodbye (To Sandwich World)" is a reflective and engaging gem; both are great tracks from an album filled to the brim with favourites. As you may well know, Summers, the band's lead singer and guitarist, runs the mighty Ska Mutiny Records, as well as the fledgling Cross Bones

Zine. Eat Defeat's Challenges is out on Ska Mutiny for a fiver.

Bargain.

Leo Harvey

EGOS AT THE DOOR - BLANKETS OF DENIAL (Lockjaw)

This album is a complex beast: it will not please punk purists, and is completely saturated with experimental and technical flourishes, sudden gear shifts and non-conventional song structures. Restless, almost impatient machine-gun drums and frantic, frenetic chords drive the songs on, while surprisingly gentle bass-lines drift in and out, wandering off down melodic paths amongst the din. Meanwhile, snarling, hissing, growling vocals prowl in and out, supported by a mix of backing vocals that range from primal screams to sung harmonies. Straightforward, this isn't. But it conspires to make something profoundly rich, powerful and worthy of multiple listens.

What's really interesting about Blankets of Denial is the way it constantly oscillates between harmonic, melodic and more gentle chords and notes that the band's mums might enjoy, and belligerent, furious and intentionally unpleasant noise. The melodic parts irrepressibly seep into the music, almost as if Egos can't help themselves: the musical equivalent of Freudian slips. But they are always quickly replaced by noise and anger, or else fracture and disintegrate. This album is a love-letter to music, but from an awareness that music has been strangled and mutilated by an industry that produces only cynical simulations of sincerity. For a full version of this review, go to tnsrecords.co.uk

Tom Houseman

THE FUNDAMENTALS - GONE

Gone is the debut album from Montreal 7-piece, The Fundamentals. The band formed in 2008 and have been touring heavily ever since, all that dedication has shined through on the album. Their music is pure soulful reggae at its finest with just a touch of blues and rock and roll for good measure. The mix of the cool grooves of "Selfish Man" and "Outta Here", with the more up tempo bluesy ska of "Cool Down" and "Worst In Me" combines to force you out of your seat and get you movin' to the rhythm. The male and female vocals work perfectly together alongside the powerful horns with highly melodic bass lines keeping everything in check. A truly awesome addition to

anyones reggae/soul collection. For fans of The Pinstripes, The Inciters and Westbound Train.
Jack Brew

GALLOWES - S/T (Venn Records)

It's pretty much impossible to review this record without mentioning the change in vocalist, so I'll get that over early. I think I prefer this guy. This is quite simply one of the best albums I've heard this year and very much my favourite Gallowes album to date. The riffs are superb, but the melodic parts seem to fit better than ever before, with some huge choruses, which somehow manage to not sacrifice the aggression. It reminds me a lot of The Bronx and that can only be a good thing. 'Outsider Art' is the obvious 'hit' with its especially catchy chorus and interesting vocal (almost spoken) beginning. That's a real highlight, but the more you listen, the more every track becomes standout in its own right. Other noteworthy bits for me were the superb riffery of 'Cross Of Lorraine' and the bass driven 'Last June'. The atmospheric qualities of opener 'Victim Culture' and 'Austere' offer nice breaks and build up to the powerful hardcore onslaught superbly. I've always liked Gallowes, but in the past I've felt there were bands in this genre who were more deserving of the attention they got. This album however, is 100% deserving of your attention. It's superb.

Andy

GREEN DAY - UNO! (Reprise Records)

Let's be honest, Green Day are on a bit of a hiding to nothing with most 'punk rock' fans these days, with their output in recent years seemingly isolating their original fan-base, whilst simultaneously transforming them into one of the biggest stadium rock bands on the planet. Approach 'Uno!' with an open mind however, and you'll discover a bloody good album with the distinctive Green Day guitar sound resonating throughout, bolstered by the sleeve notes and photos finally accepting Jason White as a second guitarist. 'Stay The Night', 'Rusty James', and 'Oh Love' are still going for the over-blown arena sound, but 'Nuclear Family', 'Let Yourself Go', 'Angel Blue', and 'Sweet Sixteen' are good old-fashioned 3 minute pop-punk tunes the way Green Day used to do. But the less said about the dreadful single, 'Kill The DJ' the better. Think Franz Ferdinand meets Hard Fi. Ouch. All in all though a great return to form, and it will be interesting to see what

'Dos!' & 'Tres!' can bring to the table.

Mikey Wong

THE JIM JONES REVUE - THE SAVAGE HEART (Play It Again Sam / Punk Rock Blues Records)

Naughty boys, spreading out your 9 song album tracklisting to look like there's 10 tracks, why!oughta! "shakes fist" That gripe aside, JJR's 'difficult' third album follows their raw, loud, primitive debut and their uber-catchy singalonga-rock'n'roll second full length with a whole different beast. It's difficult to compare 'The Savage Heart' to the previous albums, as this time around the songs are a lot more brooding, menacing, & almost unsettling, to the extent they got quite a few confused looks and nervous shuffling from the Manchester crowd they unleashed their new output on recently. Gone are the two-minute balls-to-the-wall wigouts, instead we get the creepy chain-gang lament of 'Seven Times Around The Sun', the strutting New York Dolls-style boogie-woogie of 'Catastrophe', the fog-horn-tooting blues of 'Eagle Eye Ball', and the 6 minute voodoo sermon laid down on 'In And Out Of Harm's Way'. Like the soundtrack to an apocalyptic spaghetti western. Yeah, that good!

Mikey Wong

THE LIABILITIES - FAILURE IS NOT AN OPTION

'Slut infested drug punk for kids' is possibly the best description of a band I have ever heard, and one that I could lay claim to. Unfortunately for my journalistic aspirations, it is the genius word-smithery of South East punks The Liabilities. In case the description didn't give you a hint, po-faced Crass types this band are not; rather, this is fun and dumb punk that makes you want to chug cider and drunkenly dance until you fall down on people and piss them off. This has been my modus operandi whenever I see this band live, and on my first listen to their studio output they don't disappoint. As I am reviewing an mp3 copy I don't have any lyrics, but the parts I can make out are generally about drugs or fellatio, while musically their tunes are redolent with the nostalgia of 90s Californian punk rock. The guitar work at once brings to mind vintage, 'Punk in Drublic' era NOFX, however the sneered vocals place this album firmly on our less glamorous shores. Weighing in at a hefty 17 songs, topped off with a hilariously offensive bonus track written in authentic King Blues style, the

childish glee with which they approach their subject matter ensures that the album doesn't get boring - it might be a quiet Wednesday night but the more I listen to it, the more I want to go and get shitfaced and shout at people in the street - top work all round!

Jono Coot

MAD SIN: 25 YEARS - STILL MAD

(People Like You Records)

The German psychobilly mob have returned with a live CD/DVD to celebrate their 25 year existence. With tracks spanning the bands entire back catalogue it's a great way for newcomers of the band to discover them. For the fans more accustomed to them, it's great to have all these tracks on one disc. Mad Sin play the songs with speed and conviction, it's a raw and tight set which is evident throughout. Koefes' larger than life personality shines throughout and his heavy breathing between songs and the audible crowd participation adds to the atmosphere of the album, almost making you feel as if you're at the gig itself. Unfortunately the banter in-between songs is in German which I don't speak. There are a few songs that stand out on this album, Communication Breakdown and Wreckhouse Stomp being my personal favourites. At 22 tracks and nearly eighty minutes long there's enough psychobilly here to whet the appetite of any lover of the genre. Overall it's a solid album that deserves to be in your record collection.

Ebo Morrice

THE METEORS - DOING THE LORD'S WORK

(People Like You Records)

So to be honest, I am a MASSIVE, and somewhat pedantic Meteors fan, and quite frankly, the 'Kings Of Psychobilly' could have released ANYTHING with their names on it, and I would have given it a positive review. Thankfully, it didn't come down to that. From the opening bars of instrumental 'My Psychobilly Syndrome', it is clear that The Kings are back on their thrones, and they mean business. 'Doing the Lord's Work' is 16 tracks of top-notch, guttural Psychobilly, with the kind of dark lyrical content that would make Anton LaVey blush like a little girl. But to label it as a 'Psychobilly' album puts a label on it that does not do it justice. There are elements of Surf, 60s Garage, Country and Rockabilly here, all forged into the trademark Meteors sound, that put them squarely at the top of the Psychobilly pile.

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Rivers Run Dry/Tyrannicide Split 12"

Hungarian political crust
vs Dutch anarcho hardcore.
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Cop Problem's first release,
3 tracks of intense crusty
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One(8)Seven Defense Starts with Heart CDEP

One(8)Seven's debut EP,
absolutely amazing tunes
ranging from crust,
hardcore and skacore.



Officer Down Thrown to the Water CD

Officer Down's second album,
12 tracks of melodic punk/hardcore.
Absolutely amazing, for fans of
Leftover Crack, Strike Anywhere,
Good Riddance etc.



Burnt Cross Mankind's Obituary

Their third full length
CD, raging DIY anarcho punks
like they used to do it
in the old days.



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As this release demonstrates, they aren't constrained by the formats of the genre which they invented, and this is what gives them the rights to bestow the title of 'The Kings of Psychobilly' upon themselves. They constantly break down and rebuild the genre, and are constantly one step ahead of all their unworthy competition. I have heard it said by non-believers that The Meteors haven't released anything that stands up to their classic debut, 'In Heaven' or their benchmark album 'Wrecking Crew'. This album should dispell this nostalgic bullshit. Buy it.

Liam McDevitt

MY THIRD LEG - PROCRASTINATION FOR THE NATION

Hardworking staples of the South East ska punk scene, My Third Leg have finally released their debut LP. The four-piece play a fantastic blend of lively stomping ska mixed with gentle reggae and solid punk. Although the lyrics rarely address any kind of political agenda, the songs themselves are great fun without ever erring on cheesy. Plenty of bouncy basslines, frantic upstrokes and catchy choruses ensure My Third Leg are great to catch live and everything has been captured perfectly in this album. The acoustic track "195" was a pleasant surprise, while "3470 Miles", "Going For A Drive" and "Random Inspiration" are sure fire crowd pleasing favourites. My Third Leg does a sterling service to the Gravesend music scene by promoting shows through LSP; organising gigs with the likes of Captain Accident and the Disasters, 7 Day Conspiracy, Tyrannosaurus Alan and Jaya the Cat whilst providing a great opportunity for local bands to support. Procrastination for the Nation is available for free download from www.soundcloud.com/mythirdleg and well worth your time.

Leo Harvey

NO - S/T (Static Shock Records)

This is a noisy blast of scuzzed up hardcore, featuring members of The Shitty Limits. It features eight short, loud and nasty (nasty in a good way) tracks on a 12 inch vinyl. The minimal artwork is great, with the photocopied, deliberately pixelated images alongside the minimal typography mirroring the stripped down and raw sound of the band. I've been listening to lots of this sort of stuff recently and this is definitely one of my favourite records at the moment. None of the tracks are over 2 minutes and

they certainly don't need to be. Comparisons could be made to the likes of Off, who are reviewed later. I definitely want to see these live and this is highly recommended. 'Big Black Wings' was my favourite track, but it's all great. You can stream it on the Static Shock bandcamp, so go and do just that!

Andy

NO FRIENDS - TRADITIONAL FAILURES EP (Kiss Of Death)

I'm a bit slow on the uptake with this as it's a few years old, but I like it so much I felt it needed a review. Six tracks of fast punchy and anthemic hardcore punk on one side of a 12 inch vinyl, with only one track lasting more than two minutes and two below the minute mark. This is exactly my cup of tea. You can download it for free off their bandcamp page, but it's obviously better played on my brand new Rega turntable, so I'd advise getting the physical version really. One of the best things I've heard in ages, fully celebrating everything that made Kid Dynamite so special but bringing a sort of Born To Lose gruff sing-a-long edge to the mix. I want to hear more. In fact, I want to hear everything they have ever done.

Andy

OFF - S/T (Vice)

If I'm honest, it took me a while to get my head round why there was so much hype about this band. Maybe it was the lo-fi recording putting me off? Not sure, because on paper it's exactly up my street. 80s influenced, scuzzy, hardcore punk rock. Anyway, thankfully it really is a grower and I'm glad I persevered. It's bursting with energy and anger and I can only imagine how good this must be in a packed room. There is obviously a Black Flag/Circle Jerks connection to the band and I doubt fans of those acts need telling about this release, but anyone who is into fast angry music should enjoy this. I also always enjoy a bit of Raymond Pettibon illustration, so I recommend the 12 inch so you can see that in all it's glory. Good stuff.

Andy

ONLY FUMES AND CORPSES - SELFISH ACT I (Lockjaw)

I won't be the first or last reviewer to state this but I can't help it; this band have a massively ridiculous name – a name which ultimately makes one think that Only Fumes And Corpses must be a bunch of daft gorps. One would be mistaken because, upon turning this record

on, your face is pulverised by 13 songs (in under 12 minutes) of bottom-kicking Irish hardcore. Reminds me of a much harsher, much faster Faded Grey – which can only be a good thing! The guitar tone, especially on 'From The Start' (which is track 8 by the way) is a violent chainsaw mechanically hacking its way through the decaying, wrinkly flesh of a threatening horde of zombie OAPs. Top lads from Galway (Supermacs!), top record.

Nathan Mallon

ORQUESTA EL MACABEO - LA CULPA (Entes Anomicos)

This is a very impressive 7 inch I was sent by Carlos from Entes Anomicos, which I have listened to loads. The twelve piece band who have played in punk/hardcore/ska/reggae bands in the past come from Puerto Rico and play upbeat salsa fuelled music. This record has just two tracks so I'm very much looking forward to hearing their full length, which we will soon have in stock in our distro. The obvious comparison is Mariachi El Bronx. If you like them, you will love this.

Andy

THE ROUGHNECK RIOT - THIS IS OUR DAY (Bomber)

The Roughneck Riot are a band that wear the heart of their influences on their sleeves. Combining the electric sound of The Clash and Social Distortion with the acoustic sound of The Levellers, Against Me! and folk music from across the world, I can see why the bands live show is one not to be missed. 'This Is Our Day' is a barrel-full of bombastic yet heartfelt music that kicks, hollers and twangs full-throttle with no holds barred for a full 40 minutes. Get yourself a drink, raise a fist and get yourself on the dance floor.

Kurt Wood

ROYAL REPUBLIC – SAVE THE NATION (Roadrunner Records)

The Republic boys follow up their 2010 debut 'We Are The Royal' with a second slab of Scandinavian power-pop-rock but this time the songs are more stripped down and to the point, with only five of the fifteen tracks overstepping the two and a half minute mark. Drawing on obvious influences such as The Hives ('Be My Baby', 'Punch Drunk Love', 'Let Your Hair Down'), Danko Jones ('You Ain't Nobody Til Somebody Hates You'), and New Bomb Turks ('Revolution'), RR combine elements of these

great rawk'n'roll bands, but come up with a fresh and enthusiastic take on a well-tried formula. See the stomping hissy fit of 'I Don't Wanna Go Out', the futuristic self-deprecation on lead single 'Addictive', and the wailing adrenaline-rush of the brilliantly-titled 'Make Love Not War (If You Have Have To Make War – Be Sure To Make Time To Make Love In Between)'. They're touring the UK in November in support of their latest single Everybody Wants To Be An Astronaut. Go see them.

Mikey Wong

SCARRED SOCIETY - S/T (Righteous Anger/ Angry Scenes)

The sound of this album immediately reminded me of the Birmingham punk scene, with its old school punk sound being delivered with way more pace and aggression than most bands in this genre. Further inspection revealed that not only are they from Birmingham, but they also feature Andy, formerly of the excellent D'Corner Bois on bass. This is politically motivated, angry music, with a hardcore edge and whilst it's not exactly reinventing the wheel it's very tight and well thought out and is a very enjoyable listen. It reminds me a lot of the sadly missed Lobotomies, in terms of the pace and delivery and the vocal style. All 13 tracks are strong and they do throw little twists in such as a tiny bit of ska and the odd rock n' roll riff to provide a touch of variation from the furious onslaught. Good stuff!

Andy

THE SKINTS - PART AND PARCEL (BOMBER)

The second offering from UK punk reggae band The Skints is an album closer to a 45 minute seamless live show rather than your usual 11 track stop-start collection. 'Mature' is a word thrown around all too often but the album does chronicle The Skints fleshing out their bones and taking their well-known sound in new directions. The album kicks off with recent single releases 'Rise Up' and 'Ratatat' which fully embrace the production of Mike Pelanconi; taking The Skints' sound, throwing it through the dirt and mechanically reconstructing it with the parts of an old pinball machine. And it really works. With buzzing bass, trippy noises and delays contrasted with sweet melody and multiple harmonies; the oxymoron effect is in full swing with impressive results. It's easy to see which songs have been given 'the treatment' as singles but the

other tracks are just as impressive. This is a solid effort that is currently tearing through the underground with style and finesse. Very impressive indeed.

Kurt Wood

SMELLS LIKE COMMUNITY SPIRIT - DIY BENEFIT TO RAISE MONEY AND AWARENESS FOR ROYAL PARK COMMUNITY CONSORTIUM (Prejudice Me)

This compilation is a great way to raise awareness and hopefully a few quid for a really inspiring project. You can visit www.royalparkschool.org for more info, but in a nutshell the project is about turning an old school into a community run centre. They are still trying to fund this project so please check it out. This sort of project needs and deserves as much support as possible. This compilation is also pretty awesome in its own right, with a real eclectic mix of sounds. The brilliantly titled 'David Grolsch' by That Fucking Tank brings some experimental, instrumental noise to proceedings, which offers a huge contrast to more acoustic tracks such as Gary Stewart's Ewan MacColl-esque folk sound. The compilation opens with the drum n bass fuelled ska of China Shop Bull and features other TNS favourites such as the aggro-folk of Bootscraper, brutal thrash punk from Dead Subverts and the Fat Wreck tinged Acid Drop. It also reminded me how much I like Cutting Class, who give a Kid Dynamite-esque twist to the whole affair. Check this and Prejudice Me out asap.

Andy

SONIC BOOM SIX – SELF TITLED (Xtra Mile)

It's always a brave move when a band with over 10 years and several previous albums under their belts self-titles their latest release, but SB6 have taken this step on their first CD for Xtra Mile (home of Frank Turner, Crazy Arm, & lots more awesome music) to declare their evolution – or is it revolution? – to a whole new wave of nu-ravers and crossover punx and dubstep fans. First track, 'For The Kids Of The Multiculture' has been a live fave for ages, and the video for the new single, 'Virus', is getting silly hits on Facebook currently. Check it out. It's rather fancy. Those not fully taken with 'SB6 - the Enter Shikari years' will be happy to hear that the likes of 'Gary Got A Gun' and 'Keep On Believing' are good ol' rockers, but it's the brain-scrumbling likes of 'Who Will Survive (And What Will Be Left Of Them)', 'Karma

Is A Bitch', and 'SOS (State Of Shock)' that blend every diverse element that makes Sonic Boom Six such a unique musical force to be reckoned with. Edgy and urban without coming across as crass, SB6 combine important social themes with some cracking tunes. Brap.

Mikey Wong

SORRY AND THE SINATRA'S - THE KINGS OF SHAMBLES STREET

This new EP (of old recordings) is the last record by this band to be released as they called it quits last year and it's not a bad 'swan song'. What we have are 5 straight-up punk rock tunes that cut out the ripped off Wildhearts riffs of their debut (Scott Sorry was previously in The Wildhearts) and concentrate more on simple song structures. The title track could easily fit on a Down And Outs album, where as the next 2 songs sound more like Hot Water Music (mainly due to the vocals). We are also treated to a cover of The Replacements 'Bastards Of Young' which is done well, although as with the original, I still don't get the ending!

Overall not a bad EP.

Dave Allcock

THIS IS WHY WE DO IT - PUNK AND SKA FROM THE UNDERGROUND AND BEYOND (Punk And Disorderly/Punk Britannia)

This is a 20 track compilation put together by two radio shows who I have loads of respect for. Both Punk And Disorderly and Punk Britannia give amazing and regular coverage to quality underground music on their shows and they really deserve your support. This serves as a snapshot of some of the bands covered on their shows. As always with compilations, it's unlikely you will like every single track, but it is also inevitable that you are gonna find several bands who you will definitely want to check out further. As such this sort of release can only be a good thing and the quality on show is certainly impressive. Opening track 'Rock Star' by Jesus And His Judgemental Father was new to me and a good blast of grungey punk with strong female vocals. This is followed by the always impressive Acid Drop with 'Kids Of The Rebellion'. Other highlights include the hilarious 'I Like Trains' by York band, Sky Rocket Jack, who are also a top notch live act, and final track, 'Price Of Liberty And Life' by Social Schism is a good blast of fast aggressive old school punk and a nice end to

the CD. Grab a copy and check out both Punk And Disorderly on Phoenix FM and Punk Britannia as those shows are certainly on the pulse with new music.

Andy

TOO MANY CROOKS - HERE TODAY, GONE TOMORROW (Do The Dog Music)

With a title like 'Here Today, Gone Tomorrow' and a picture of hearse sporting the words 'Too Many Crooks' on the side... the average joe might be expecting this album to be the last. Me personally... I bloody hope not. This is another fantastic album. A prime example of what the Brighton seven piece are capable of. Despite the album generally being a bit slower than the rest it has managed to keep a firm hold on the trademark TMC energy. This album is also technically much better than the first three the overall all playing is brilliant, really tight and brilliantly produced, sounds amazing!

Jack Brew

VIVISICK - RESPECT AND HATE (Insane Society)

This is another one that isn't new, but I love it so much that I wanted to spread the word. This is Japanese thrash punk and it is incredibly original stuff. It's ridiculously fast, yet still manages a few hooks despite it being an absolutely relentless attack of hardcore. I can only imagine how they manage to pull this off live. For the first few listens the rapid fire vocals don't even seem to fit, but the more you listen the more you lock in with their sound and it becomes really coherent. This is pretty clued up lyrically too. Very, very highly recommended. This is pretty much my favourite record at the moment!

Andy

BOB WAYNE - TILL THE WHEELS FALL OFF (People Like You)

'Till the Wheels Fall' off marks the first 'proper' release by former Hank III roadie Bob Wayne, having released a series of albums himself, DIY style, on hand-printed CDs. The difference having the money of German juggernaut 'People Like You Records' behind him is palpable, as this is a slick release, clean and well recorded, with a lot of the rough edges taken off. Unfortunately, to my ears, this detracts somewhat from its charms. Not to say that this isn't a fine Country release, very much in the vein of his former employer, with the same messed up tales of drugs, violence and broken relationships, it just seems to have

lost some of the edge and danger of his earlier recordings. Anyway, if you are a fan of Hank III, .357 String Band, Dan Inferno, and the general new school of 'alternative' Country music, you will probably dig this album, if not, it will probably just sound like any other country album.

Liam McDevitt

WHISKEY SHIT VOMIT - FROM THE BOTTOM OF THE BOTTLE

Here is fifteen tracks of dirty punk rock from the fantastically named 'Whiskey Shit Vomit'. It's certainly evocative, these chaps sound like they may have coined the phrase after an incident of some kind.... It's well-executed, riffy, nasty punk with plenty of melody in there as well; it reminds me of the Lobotomies-meets-GBH, but with a 90s punk edge, and a good streak of rock'n'roll, fuck-ya'-ass-fool Zeke attitude. All members can clearly play, with each instrument getting several chances to take centre stage across tracks such as 'Drinking And Pissin', 'Human Pesticide' and 'That Fucking Bitch'. Lyrically it's basically what you'd expect from a band called Whiskey Shit Vomit; the vocals themselves are nicely spiteful, without being tuneless, and some well-placed backing keeps the melodies to the fore. The name certainly didn't disappoint, will definitely listen again, you should get this!

Matt Woods

JOHNNY WOLGA - PUNK'S NOT BACK!

Contra Records

Ten tracks of snotty, poppy punk rock'n'roll here from Germany's Johnny Wolga. Walking basslines, tight, snappy drums and simple yet effective guitar lines combine with catchy call-and-response vocals, and there's a good vein of piss-taking humour here too, with tracks like 'King of Punk' and 'The Kids Are Still Alright'. The singing style reminds me a lot of Olga from the Toy Dolls (this is A GOOD THING) and they clearly know a thing or two about sing-along choruses and well placed Woah-Oh-Oh's, not to mention G-G-G-G-Goes! It's nothing particularly new, but any fans of the afore-mentioned Toy Dolls, The Dickies or any manic old-school punk in general will find much here to bop along to merrily; they sound like they'd be a right laugh live as well. Nice stuff!

Matt Woods

ZDA - EP

This is a mix of fast punk 'n' roll mixed with aggressive ska-core from the Netherlands and it's very good. I was lucky enough to catch

what I think was their first gig last year and I've been looking forward to these tracks ever since after being very impressed live.

The nine tracks on here are fast and catchy and they also sing in Dutch, which is nice to hear. I think I prefer the fast stuff such as 'Wietpas' (which is about the proposed weed-pass card, which will stop people from buying cannabis outside of their home towns), although the ska stuff is also great, especially 'De Maatschappij', which means 'society'. It's certainly not poppy ska, it's quite dark. There are also elements of grunge and old school hardcore in the mix. We will be stocking this in the distro and are very much looking forward to these guys touring the UK in the not-too-distant future.

Andy

NOFX (Support from Snuff and Margate)

HMV Ritz, Manchester

12th June 2012

Tonight saw the return Southern Californian punks NOFX, back in Manchester after an 8 year absence. You can feel a buzz of anticipation building within the crowd by the time the opening act Margate exit the stage.

Up next is London's very own Snuff. These guys had a big fan base in the audience who made their presence felt when the band came into sight. Snuff played a tight set, mixing in new songs and throwing in old favourites like Choc's Away for good measure. To the side of the stage the NOFX guys are enjoying Snuff as much as the ever growing crowd are. The set is finishes on a high and judging from the response they get from the audience, you'd think they are the headlining act.

NOFX casually stroll onto the stage tonight, they open up with 60% from 2006's Wolves in Wolves Clothing and We Call It America from their last LP Coaster. The first few chords of Murder the Government start the first big pit of the night, which nearly engulfs the entire standing area. Fat Mike and co rattled off hit after hit, as always there was a lot of on stage banter which you can expect from a NOFX show. Mid-set the tempo was dropped with Reeko and Arm the Proletariat with Potato Guns. The Separation of Church and Skate injects energy back into the crowd. This lead to Linoleum and a cover of Rancid's Radio which erupted into a beer soaked sing along before the guys left the stage. After a few minutes Fat Mike, El Hefe, Melvin and Smelly re-took to the stage for an encore. Theme from a

NOFX album closed the show with Melvin doing a comedic mammoth accordion solo.

Ebo Morrice

THE SKINTS

The Cockpit, Leeds

9th October 2012

I remember about 4 years back, just after seeing The Skints at a tiny club in Cumbria, discussing with a group of mates how unjust it seemed that the band wasn't a lot bigger. Fast forward to 2012 and a sold out show at the Cockpit in Leeds, on a cold and damp Tuesday night at that, seems to mean the band is finally getting the recognition they deserve. I missed Jake and the Jellyfish due to trying unsuccessfully to bully people in to coming down but caught the tail end of The Drop's dub heavy reggae, which had an already packed room languidly swaying and swigging on cold beers as if we were somewhere much more pleasant than autumnal Yorkshire. A short break which saw a rush on the bar confirmed that I was on a solo mission for the night, but the atmosphere was so good it didn't really matter. I've never been the Cockpit's biggest fan, but on this particular night they came through a treat – the DJ knew his audience (for once, no Less Than Fucking Jake) and the sound levels were spot on. By the time the headliners took to the stage the room was heaving, and with a much wider range of the public than would usually be seen at these kinds of shows; a heavier emphasis on ska punk at many of this summer's festivals seems to have had an effect.

The show was part of a tour for the band's new album Part and Parcel, which shows a slight stylistic shift in the music. This is evidenced in their live show with the punkier elements being smoothed out by a more traditional approach to reggae and ska, which is in no way a bad thing; they still have enough power and grit in their performance to stop them sounding overly polished, and there is still a wide range of influences at play. A lengthy set sees most (possibly all?) of the new album covered, covering ska, rock, reggae and rocksteady, with some older classics thrown in. Singer Josh Rudge's voice is sounding more soulful by the day while Marcia Griffith's husky voice floats over the top of the melodies, bringing to mind the sultrier end of the lover's rock spectrum, and it is clear that this is a band who have finally arrived at a point where their sound has almost been perfected – something clear in the sweaty, dancing crowd who turned out, and

by the fact that over two weeks after the show, writing the review has put a grin back on my face.

Jono Coote

Rise of Neon by Paul Stevens (Darkstar Publishing UK), released 3rd December 2012.

Many people will recognise Paul Stevens as 'Rev Porl', performance poet and front man of 'Rev Porl and the Teatime'. Rise of Neon is Paul's first venture into writing in prose and takes the form of the first part of a superhero story set in early 21st century Manchester. The most noticeable thing about Rise of Neon, is that it's incredibly difficult to tell who's a hero and who's a villain, and indeed some characters fulfil both roles based on circumstance. You will not find here a gleaming white toothed all action Captain America, in fact even the grittiest portrayal of Batman would shudder at the darker parts of Rise of Neon. There is a cast of characters, each developing new superpowers, and some hinting that they may in future novels, this story, though, centres around two; Ronaldo "Shaka" Jones, and DI Alan Gallagher. Shaka is initially the character that leaps out, as he metes out justice based on his own ethics, which have been coloured by growing up an orphan suffering racial abuse and developing an arguably justified victim complex. As the story develops though, DI Gallagher, the dancing policeman grows and is probably the most memorable character by the end. As an aside, I once knew a policeman who was a trophy winning dancer, but that has nothing to do with Rise of Neon.

There are scenes that are most definitely not for the faint hearted, and barely a chapter goes by without at least a minor dismemberment, but this is all presented as a reality of the plot, and never crosses the line into the Saw-esque realms of titillation/gore-porn that would have been so easy and would've taken the edge off the novel. Indeed there are as many laughs as shocks and certain unsavoury characters get their thoroughly deserved comeuppances.

Early on Stevens makes the observation that no one ever looks up in Manchester, and in doing so they miss some wonderful architecture. This backdrop is artfully portrayed, with local landmarks such as Media City, Central Library, Afflecks Palace, and the Lowry Theatre all featuring. As I've mentioned, the story is fairly dark, but the sheer audaciousness

of some of the supernatural elements marks Rise of Neon as more DC/Marvel than Sin City or World of Darkness, it's simply how Wolverine would've been if he'd been brought up in Mosside, on a diet of chip barmes and White Lightning. There's a wonderful scene on Hyde Road that Dr Jekyll would've been proud off, where any pretence of hiding Shaka's supernatural nature is blown to pieces. As such, suspension of disbelief can be difficult at times, but so long as you're willing to accept that, then what you find is a Manchester that, whilst clearly not our Manchester, is eerily familiar, with less than complimentary references to "God's Cop" James Aderton, and a cameo appearance by North West Tonight's Ranvir Singh. I personally am very much looking forward to the sequel, and can thoroughly recommend Rise of Neon to any fans of Sci-fi or Superhero fiction. For more information, check out riseofneon.com

Lee Morrissey

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